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HANDEL

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EDITION.

N. Coleridge-Taylor

S. COLERIDGE-TAYLOR.



THE ATONEMENT



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A NEW EDITION

PREPARED BY

H. B. BRIGGS AND W. H. FRERE

UNDER THE GENERAL SUPERINTENDENCE OF

JOHN STAINER

(Late President of the Plainson and Medieval Music Society).

PREFACE.

THE first edition of *The Psalter Noted* was published in 1849 under the supervision of the late Rev. Thomas Helmore, and secured for the Gregorian Tones a general recognition of their appropriateness for Divine worship. Subsequently Mr. Helmore's scheme was enlarged by the issue of *The Canticles Noted*, of *A Brief Directory*, and of three *Appendixes to the Psalter*; and the whole collection was issued in one volume under the title of *A Manual of Plainson*. The Manual had also two companion books, one of Words only, containing *The Canticles and Psalter Accented*, the other a collection of *Accompanying Harmonies*. Thus complete provision was made for the musical performance of the regular services of the Prayer Book. Practical objections, however, to the monotony of the recitation of several Psalms to one Tone without the relief of Antiphons, added to certain difficulties in the pointing, led to the issue of other Psalters which have competed with *The Psalter Noted*, but without obtaining, any of them, a marked supremacy; and nothing has been issued which covers the whole field so completely as Mr. Helmore's Manual.

Study of the art of Plainson during the last half century has, however, undergone something like a revolution; on every branch of the question new light has been thrown, and not least upon the principles of pointing. In consequence of repeated demands for a new edition of the *Manual*, the work of revision was entrusted to the late Sir John Stainer. He readily undertook the task, and called into collaboration Mr. H. B. Briggs and the Rev. W. H. Frere, with the result that before his death he had passed for the press the greater part of the revised proofs prepared by them for the new edition. He had also devoted much time to the consideration, with Mr. Shebbeare, of the Organ Accompaniments, so that the complete work may be considered as his last contribution to the music of the English Church.

His was not the only loss that this book had to undergo in the course of revision, for on the eve of its completion, Mr. Briggs was suddenly called to his rest. So the foregoing words which he had written about Sir John Stainer have now become his own epitaph. Without competing with Sir John Stainer in the wider domain of Church Music he had, in the narrower department of Plainson, an influence and a competence which were unrivalled; and whatever merits this book may have are due almost entirely to him.

The *Manual* thus appears in a New Edition, revised in accordance with modern standards of taste and science; it does not cover quite so large a field as formerly, for it contains no music for the Holy Communion; but it has the same counterparts as before in the shape of *The Canticles and Psalter Accented*, and *The Accompanying Harmonies* prepared by Mr. Shebbeare, which include accompaniments for the Responses, *Te Deum* and Litany, as well as for the Tones.

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Clergymen and Organists of most Village Churches will find all they need in this collection, and thus be saved the trouble of searching through overlaid volumes; therefore, its practical utility, no less than its varied contents, will, it is hoped, render this book of one hundred hymn-tunes acceptable for use in Divine Service and also in the home circle.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

THE ATONEMENT

A SACRED CANTATA

FOR SOLI, CHORUS AND ORCHESTRA

THE WORDS WRITTEN BY

ALICE PARSONS

THE MUSIC COMPOSED BY

S. COLERIDGE-TAYLOR.

(Op. 53.)

PRICE THREE SHILLINGS AND SIXPENCE.

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THE ATONEMENT.

I.—PRELUDE.

II.—“GETHSEMANE.”

CHORUS.

In the soft moonlight glow
Of the Judæan night,
Along the road their feet so oft have trod,
Jesus of Nazareth
And His disciples pass
Into the Garden of Gethsemane.
There, in the sombre shade
Kneeling apart, the Lord
In bitter anguish prays :

BARITONE SOLO (*Christ*).

“ Father ! the last dread hour
Of shame and death is near ;
The shadow of the Cross
Upon My Spirit falls ;
Thy people hear My voice, yet heed Me not !
The snares of sin and death encompass Me !
The heavy sorrow of a weary world
Rests on My soul to-night.
Thy will, not Mine, be done !
But let Me feel Thee near—
Forsake Me not in My last agony ! ”

CHORUS.

Lo ! through the gathering gloom
Of sad Gethsemane,
Upon swift wings a radiant angel comes !
Unto the Son of Man,
From the High Heaven sent down,
With confidence and hope to strengthen Him.
Then, passing hence, toward Heaven behold
him soar,
Leaving the shadowy garden darker than
before.
Then Jesus, rising, comes
Where the disciples lie,
Weary with tribulation,
Sleeping for very sorrow.

BARITONE SOLO (*Christ*).

“ Could ye not watch one hour, oh My beloved ?
Could ye not watch one hour ?
Brave is the spirit, but the flesh, how weak !
Lest in temptation's path ye go astray,
Watch, ever watch and pray ! ”

CHORUS.

Listen ! a murmur of voices,
A sound of numerous footsteps—
Behold ! a glimmer of torches,
Brighter and brighter glowing !
Now from out of the shadows
An ominous crowd approaches,
And the torchlight fitfully flickers
On the helmets of Roman soldiers,
On faces distorted by malice.

BARITONE SOLO (*Christ*).

“ Whom seek ye ? Whom seek ye ? ”

CHORUS.

“ Jesus of Nazareth ! Jesus of Nazareth !
The Galilean !
He that conspireth 'gainst mighty Caesar !
The Blasphemer !
Jesus of Nazareth ! ”

BARITONE SOLO (*Christ*).

“ Lo ! I am He.
Why come ye thus, all armed with swords and
staves,
To capture me ?
Daily in yonder Temple have I taught,
Daily I paced your city's crowded ways,
And yet ye took me not.
But now, as if against a thief ye come !
Behold ! this is your hour,
Therefore I go with you. ”

CHORUS.

“ Away with Him !
Bring Him to Caiaphas !
Lead Him to Pilate !
To Judgment !
Away with Him ! ”

BARITONE SOLO (*Christ*).

“ Oh, little flock, whom I have loved so well,
Why do ye tremble so ?
Do those dim eyes not see
The Angel of the Lord that walks with Me ? ”

CHORUS.

But the disciples, they who walked with Him
In Galilee,
Stricken with terror, now desert their Lord
With one accord.
While Jesus, calm amid the raging storm,
Passes serenely on
Toward the city that rejecteth Him.

III.—PRAYER OF THE HOLY WOMEN AND APOSTLES.

CHORALE.

Father Omnipotent, to Thee
Out of the gathering gloom we cry;
Our faith is weak, our light is low,
The night of dark despair is nigh:
Deeper and deeper the shadows fall,
Help us and guide us, Lord of All.

We in the darkness falter, Thou
In Heaven's clear light beholdest all;
The sounds of strife and sorrow here
Discordant on our senses fall;
But well we know they blend for Thee
In calm and perfect harmony.

Lighten our darkness, King of kings,
Strengthen our faith and calm our fears;
Keep Thou the stumbling feet that tread
The pathway of the Vale of Tears;
Till at the last our souls are blest
Father, in Thine Eternal Rest.

IV.—"PONTIUS PILATE."

CHORUS.

The night is past;
Bright glows the Eastern sky;
And as the sun
Rises above the dark Judean hills,
The multitude
Lead Jesus forth to the Prætorium,
To Pontius Pilate.

TENOR SOLO (*Pilate*).

Upon what accusation,
Oh men of Judæa,
Bring ye this Man to me?

CHORUS.

He is a traitor,
A traitor to Cæsar!
He maketh sedition
Throughout all Jewry
Perverting the nation!

TENOR SOLO (*Pilate*).

Behold, I, a Roman,
And faithful to Cæsar,
Find no such fault in Him!

CHORUS.

He is a blasphemer!
He scorneth our priesthood,
And defileth our Temple.
Away with Him!
Let Him be crucified!

TENOR SOLO (*Pilate*).

I meddle not
With your faith or your worship.
Let your own High Priest
Condemn or acquit Him.

CHORUS.

Let Him be crucified!
Barabbas! Barabbas!
Release unto us Barabbas!

TENOR SOLO (*Pilate*).

Barabbas! he whose hands are stained with
blood!
While this poor visionary harmeth none?

CHORUS.

Barabbas! Barabbas!
Give us Barabbas!
Away with this fellow!
Let Him be crucified!

SOPRANO SOLO (*Pilate's Wife*).

Oh Pilate, hear my words!
Have nought to do, I pray thee, with this
Man;
For in my dreams
Much have I been perplexed concerning Him.

I dreamt that He Who meekly stands
Before us now, was crucified!
But from His Cross a glory shone
That lighted all the years to be,
And they that looked toward that light
Found rest.

I dreamt that He Whose weary head
On earth no resting-place could find,
Reigned in a city far away,
Where sin and anguish never came,
And tears of sorrow all were dried
For aye.

I dreamt that He Whom now they scorn
Had come again in majesty;
The dead awakened at His Voice;
Before His face the nations bowed;
For He had come to reign on earth
Always.

TENOR SOLO (*Pilate*).

Shall I crucify your King,
The King of the Jews?

CHORUS.

We have no king but Cæsar!

SOPRANO SOLO (*Pilate's Wife*).

Pilate, hear my words!
Have nought to do, I pray thee, with this Man

TENOR SOLO (*Pilate*).

Breath of my life, in this strange land
What other voice could plead so well
As thine, that ever since we met,
Like music on my spirit fell?
Yet not for thy sweet sake alone
Would I these frenzied men defy:
An unseen presence pleads for Him
Whom now they seek to crucify.

The fury and the hate of men
 Rage round me like an angry sea ;
 But calm amid the tumult stands
 This sad, strange Man of Galilee !
 Breath of my life, dear heart of mine,
 Pray to thy household gods, that they
 Perchance may deign to lend me aid,
 In my perplexity to-day.

DUET—

SOPRANO AND TENOR (*Pilate and Pilate's Wife*).

Ye mighty gods of ancient Rome !
 If in your dwelling-place serene
 The prayers of mortal men are heard,
 Their motives read, their actions seen,
 { Know that I fain would mercy show ;
 { Know that he fain would judge aright ;
 Condemn {him} not if {he} should fail
 {me} {I}
 In this sad hour, through want of light.

TENOR SOLO (*Pilate*).

Shall I crucify your King,
 Crucify this King of the Jews ?

CHORUS.

We have no king but Cæsar,
 Let Him be crucified !

TENOR SOLO (*Pilate*).

Hypocrites ! Wolves !
 Upon your own heads
 Be the blood of the guiltless !
 May the gods of my city,
 And the gods of my fathers,
 Judge and acquit me
 Of His condemnation.

CHORUS.

His blood be upon us,
 On us and our children !

TENOR SOLO (*Pilate*).

Behold your King !
 Take Him and go your way !

CHORUS.

Now lead they Jesus forth,
 And in a purple robe
 Clothe Him, in mockery ;
 And for His brow they weave a crown of thorns ;
 Then, smiting Him, with mocking laughter cry :

“ King of the Jews, all hail !
 We lowly bend to Thee.
 Sceptre and robe and crown Thou hast,
 And upon Calvary
 Thy throne shall rise for all the world to see !

Come, Jews and Gentiles, come !
 Put on your best array !
 The King Whom we with pomp have crowned
 Ascends His throne to-day.
 Come, all ye people and obeisance pay !

King of the Jews, stand forth,
 That one and all may see
 The mighty Monarch Who hath come
 From out of Galilee !
 Forward, in order ! march to Calvary ! ”

V.—CALVARY.

CHORUS.

Through the gateway of the city,
 All along the Way of Sorrow
 To Golgotha, Jesus passes.
 Now He falters, now He stumbles,
 For the shameful Cross is heavy,
 And the sun is high in heaven.
 Close around Him throng the people,
 Mocking, cursing, and reviling ;
 And the women follow after,
 Weeping for Him, and lamenting.
 Way of Sorrow, Way of Sorrow,
 Stained with blood and tears for ever !

BARITONE SOLO (*Christ*).

Women, weep not for One
 Who soon will be at rest.
 Weep rather for the fate
 Of fair Jerusalem ;
 Weep for her sorrow in the days to be.
 Weep not for Me ; Weep not for Me !

CHORUS.

Behold the Cross,
 The Cross uplifted on the green hillside !
 With straining limbs
 They raise it on high,
 With its burden of pain.
 Behold the King !
 The King of sorrow, crown'd with many thorns !
 Mark how His feet
 And His hands have been nailed
 To that terrible throne.
 Behold the Love,
 The Love Divine of Him who suffers there,
 Patiently bearing
 Sorrow and shame
 For the sins of the world.

Come down from the Cross
 Thou Boaster !
 Destroyer of Temples,
 Miraculous Builder !
 Ha ! Ha ! Ha ! Ha ! Ha !
 Come down from the Cross
 Blasphemer !
 Thou Son of God,
 Thou Saviour of others,
 Save now Thyself !
 Come down from the Cross,
 Pretender !
 Thou Ruler of Israel,
 Come down from the Cross
 And we will believe Thee !
 Ha ! Ha ! Ha ! Ha ! Ha !
 Where is the God, then,
 In Whom Thou hast trusted ?

CHORAL RECIT.

Two thieves with Him are crucified,
 And one, whose body vainly writhes
 In agony unspeakable,
 Reviles the Saviour, and blasphemes;
 The other, calmer in his pain,
 Wistfully with his glazing eyes
 Regarding Jesus, prays of Him
 Forgiveness in the passing world of woe,
 Remembrance in the world that lies beyond.

BARITONE SOLO (*Christ*).

Be not afraid! This mortal agony
 Is but the cleansing fire
 Through which thy spirit, purified, shall rise,
 And, passing hence, be evermore at rest
 In Paradise.
 Be not afraid! The mist will roll away,
 And thou shalt see
 The brightness of the better world beyond,
 The rapture of the blessed ones at rest
 In Paradise.
 Be not afraid! Before yon scorching sun
 His course hath run,
 Thy sins forgiven and thy suffering o'er,
 Thou shalt be with Me in the healing shade
 Of Paradise.

CHORUS.

At the Cross their vigil keeping
 Through the long, long hours of sorrow,
 Kneel the faithful women, weeping,
 Suffering as women suffer
 When the ones they love are tortured,
 And they have no power to save them.

TRIO.

Mary the Mother of Christ.

Son of mine, my tears are falling,
 As I watch Thee bleeding, dying
 For the sinners who reject Thee;
 And I cannot see Thy glory
 Through the mist of doubt and sorrow.

Mary Magdalene.

Friend of sinners, I am kneeling
 At Thy feet in bitter anguish;
 And my very soul is pierced
 By the cruel thorns that wound Thee,
 By the nails that tear and rend Thee.

Mary, the wife of Cleophas.

Master, Master, I am praying,
 Praying to the Lord, Thy Father,
 That He give Thee strength to suffer,
 In this hour of tribulation,
 In this hour of pain and darkness.

ALL.

Son of Man and Friend of Sinners,
 Saviour of the meek and lowly,
 Helper of the weak and helpless,
 We are weeping, we are praying,
 At Thy Cross in sorrow kneeling.

CHORUS.

Lo! at the sixth hour, over all the land
 The darkness falls;
 The noonday sun in heaven is blotted out;
 And in the fields
 The cattle, humble children of the Lord,
 Affrighted stand.
 Pale faces gather in the darkened streets,
 Wild eyes are raised towards the awful sky,
 And terror reigns,
 For three long hours, supreme in every heart.

BARITONE SOLO (*Christ*).

My God! My God!
 Hast Thou forsaken Me? Hast Thou forsaken
 Me?

CHORUS.

He calleth Elias!
 Now we shall see
 Whether Elias
 Will come and deliver Him.

BARITONE SOLO (*Christ*).

Father, into Thy hands
 My spirit I commend!

* * * * *

It is finished!

FINAL CHORUS.

It is finished, He hath triumphed,
 Sin and Death to Him shall yield,
 For the work of our salvation
 With His blood for aye is sealed.

Lo! the solid earth is shaken,
 Lightnings flash along the skies,
 And the quiet dead, awakened,
 From their riven graves arise.

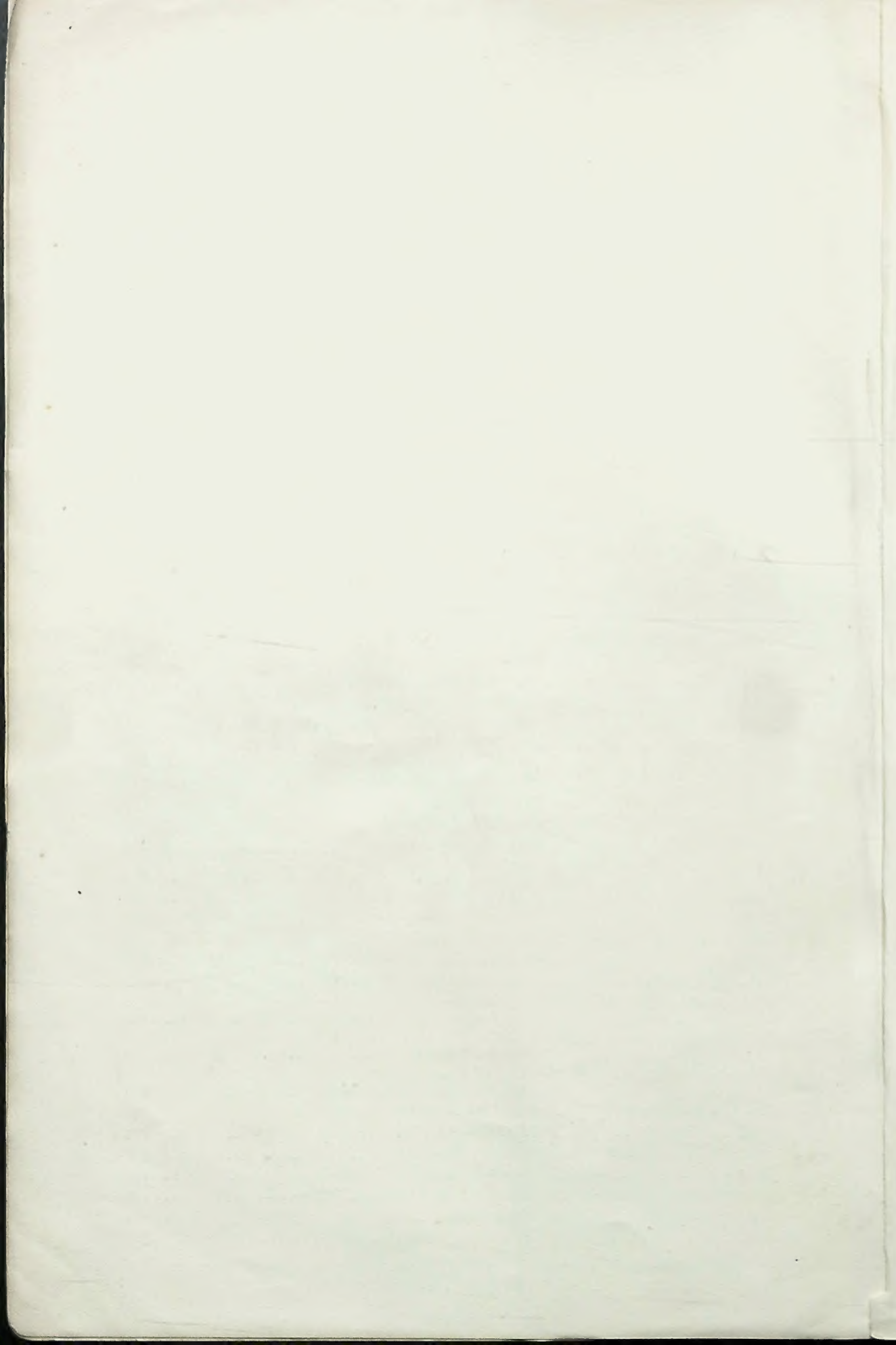
Hark! a song of triumph rises
 O'er earth's tumult, far away;
 'Tis the choir angelic singing
 In the land of perfect day!

Surely He Who meekly suffered
 Shame and grief and pain untold,
 Was in truth the Man of Sorrows
 Promised by the Seer of old.

Surely He Whom men rejected
 Was the Son of God most High!
 Conqueror of Sin and Satan,
 Lord of all Eternity!

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THE ATONEMENT.

I. PRELUDE.

S. Coleridge-Taylor.
Op. 53.

Molto moderato.

PIANO.

pp *f* *pp* *f*

pp *pp* *cresc.* *mf*

f *pp poco rit.* *mp a tempo (poco più moto)* *mf*

mp *poco rall.*

2 *a tempo*

p *f* *accel.* *poco*

a *poco*

mf cresc.

cresc. *dim.* *e* *rit.*

a tempo (con moto)

3 *pp* *pp*

mf *cresc.*

First system of musical notation. The right hand features a series of chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. Dynamics include *cresc.* and *poco*.

Second system of musical notation. The right hand continues with chords and moving lines, and the left hand maintains its rhythmic pattern. Dynamics include *a poco*, *cresc.*, *accel.*, *5ff*, and *rall.*

Third system of musical notation. The right hand has a more active melodic line with slurs, and the left hand plays eighth notes. Dynamics include *mf*, *dim.*, *e*, and *rit.*

Fourth system of musical notation. The right hand features chords and moving lines, and the left hand plays eighth notes. Dynamics include *mp a tempo* and *cresc.*

Fifth system of musical notation. The right hand has a more active melodic line with slurs, and the left hand plays eighth notes. Dynamics include *f*, *cresc.*, *poco*, *a*, and *poco*.

Più mosso.

5

sf

sf *rall.*

6

mf largamente *cresc.*

accel. *poco a*

7

poco *rall.* *ff largamente* *dim.*

Tempo I?

First system of musical notation. The right hand features a complex texture with triplets and sixteenth notes, marked with accents and dynamic markings *p* and *mp*. The left hand provides a steady accompaniment with eighth notes.

Second system of musical notation. The right hand continues with complex figures, including a section marked *8 semplice*. Dynamics include *p*, *dim.*, *rall.*, and *pp*. The left hand features a rhythmic pattern of eighth notes.

Third system of musical notation. The right hand has a more melodic line with some chords, while the left hand continues with eighth-note accompaniment. Dynamics are not explicitly marked in this system.

Fourth system of musical notation. The right hand shows a melodic phrase with dynamics *cresc.*, *poco*, *a*, and *poco*. The left hand maintains the eighth-note accompaniment.

Fifth system of musical notation. The right hand features a melodic line with dynamics *dim.* and *rit.*. The left hand continues with eighth-note accompaniment.

First system of the musical score. It features a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The tempo is marked *a tempo* and the dynamics are *p* (piano). The music consists of chords and moving lines in both hands.

Second system of the musical score, starting with a measure number 9. The dynamics are marked *mf* (mezzo-forte). The music continues with complex chordal textures and melodic fragments.

Third system of the musical score. The dynamics are marked *poco a poco cresc.* (poco a poco crescendo). The music shows a gradual increase in volume and intensity.

Fourth system of the musical score, starting with a measure number 10. The tempo is marked *Grandioso.* (Grandioso). The dynamics are marked *cresc.* (crescendo) and *poco a poco rall.* (poco a poco rallentando). The music features a mix of sustained chords and moving lines.

Fifth system of the musical score. The dynamics are marked *sf* (sforzando) twice. The music concludes with powerful, accented chords and melodic fragments.

First system of musical notation, featuring a treble and bass staff. The music is in G major (one sharp). The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. A dynamic marking of *sf* (sforzando) is present in the bass staff.

Second system of musical notation. The treble staff continues the complex melodic line. The bass staff features a steady eighth-note accompaniment. Multiple *sf* (sforzando) markings are used throughout the system to indicate accents.

Third system of musical notation. The tempo marking *largamente* (largely) is written above the treble staff. The treble staff has a *fff* (fortississimo) dynamic marking. The bass staff has a *mf* (mezzo-forte) marking. The system concludes with a *dim.* (diminuendo) marking. A measure number '11' is written above the final measure of the treble staff.

Fourth system of musical notation. The treble staff features a *poco* (poco) marking. The bass staff has a *p* (piano) marking and a *rall.* (rallentando) marking. The system includes a measure marked with a fermata.

Fifth system of musical notation. The treble staff has a *mp* (mezzo-piano) marking. The bass staff has a *dim.* (diminuendo) marking. The system concludes with a *pp* (pianissimo) marking.

II.

GETHSEMANE.

Andante con moto.
molto espressivo

The musical score is written for piano and voice. It begins in the key of D major (one sharp) and 3/4 time. The tempo is 'Andante con moto' and the expression is 'molto espressivo'. The piano part features a steady accompaniment of eighth and sixteenth notes, while the vocal line is more melodic with some triplets. Dynamics range from *pp* (pianissimo) to *sf* (sforzando). The key signature changes to B-flat major (one flat) in the final system. The piece concludes with a fermata.

pp *sf* *cresc.*

CHORUS.

Soprano. 2

Alto. *p*

Tenor. *p*

Bass.

In the soft moon-light glow Of the Ju-

In the soft moon-light glow Of the Ju-

f rall. e dim. *p* *pp*

mp

A - long the road their feet so oft have

-dæ-an night, *mp* A - long the road their feet so oft have

-dæ-an night, *mp* A - long the road their

mp A - long the road their feet so oft have

mp

[illegible]

pp *a tempo*

In the soft moon - light glow Of the Ju - da-an night, —

pp *a tempo*

In the soft moon - light glow Of the Ju - da-an night, —

pp *a tempo*

In the soft moon-light glow, in the soft moon-light

pp

In the moon - - light glow, in the soft moon-light

pp a tempo

mp

A - long the road their feet so oft have trod, —

mp

A - long — the road — their feet — so oft have trod,

mp

glow, A-long the road their feet, — their feet — so oft have trod,

mp

glow, A-long the road their feet — so oft — have trod, —

mp

Je - sus of Na-zar-eth, And His dis - ci - - ples pass In-to the

Je - sus of Na-zar-eth, And His dis - ci - - ples pass In-to the

Je - - - sus, And His dis - ci - - ples pass In-to the

Je - - - sus, And His dis - ci - - ples pass In-to the

pp

poco rit. *4 poco più mosso.*

Gar - den of Geth - se-mane, the Gar - den of Geth - se-mane!

Gar-den, the Gar - den of Geth - se-mane!

poco rit. *poco più mosso.* *mf*

Gar-den, the Gar - den of Geth - se-mane! There, in the

Gar - - - den of Geth - se-mane!

pp *poco rit.* *cresc.* *4 poco più mosso.*

Cresc.

mf

Kneel - ing a -

mf cresc.

In the som - bre shade,

Kneel - ing a -

som - bre shade, — Kneel - ing a - part,

kneel - ing a -

*mf**cresc.*

There, in the som - bre shade, — Kneel - ing a - part, — a -

*poco - a - poco - cresc.**f**f rall.*

- part, the Lord, — In bit - ter an - guish prays: —

- part, the Lord, — In bit - ter an - guish prays: —

- part, the Lord, — In bit - ter an - guish prays: —

- part, the Lord, In bit - ter an - guish prays: —

f rall.

5 *mf*

Fa-ther! the last dread hour Of shame, and death is near.

fpp *dim.* *p*

poco rall. *a tempo* *mf*

The Sha-dow of the

Cross Up-on my Spi-rit falls; the Sha-dow, the

pp *dim.*

Sha-dow, of the Cross Up-on my Spi-rit falls

poco rall. *rit.* *a tempo* 6

the Shadow of the Cross Up-

pp

- on my Spi - rit falls Thy peo - ple hear my voice, yet

heed me not! The snares of Sin and Death en -

ppp *pp*

molto espressivo 7

- com - pass Me! The hea - vy sor - row of a

pp *pp*

poco rall.

wea - ry world Rests on My soul, rests on My soul to -

pp poco rall. *pp* *pp*

a tempo *mf* *rit.* 8

- night Thy will, not Mine, be done!

mp

poco più mosso.

Thy will, not Mine, be done! But let me feel Thee,

p poco più mosso.

accel. *f* *rall.* *mf*

let me feel Thee near, For-sake Me not in My last a-go-ny, My

cresc. molto accel. *sf* *rall.* *pp*

rall. dim.

last a-go-ny, My last a-go-ny!

pp *pp* *rall.* *ppp dim.* *pp*

9 *Tempo I*

pp *cresc.* *poco*

a poco *f*

mf *cresc ed accel.*

CHORUS.

Soprano I & II. *10 mp Più Allegro.* *mp* Lo! Lo!

Alto I & II. *mp* Lo! Lo!

10 Più Allegro. *f* *sf*

mp Lo! through the gath - 'ring gloom Of sad Geth -

mp Lo! through the gath - 'ring gloom Of sad Geth -

pp

f

se - ma - ne, Up - on swift wings a ra - - dant

se - ma - ne, Up - on swift wings a ra - - dant

Tenor. *mp*

Bass. *mp* Through the gath - 'ring gloom

Through the gath - 'ring gloom

mp *f*

poco rit. 11 *Allegro moderato.*

angel comes! Unto the Son of

angel comes! Unto the Son of

mf *poco rit.* a radiant an-gel comes! *mp* Unto the Son of

mf a radiant an-gel comes! *mp* Unto the Son of

poco rit. 11 *Allegro moderato.*

mp *5f*

Man, From the High Heav'n sent down, With confidence and hope to

Man, From the High Heav'n sent down, With con - fidence and

Man, From the High Heav'n sent down, With con - fidence and

Man, From the High Heav'n sent down, With con - fidence and

mf *mf*

cresc. *poco* *a* *poco*

strength - en Him, with confidence and hope to strengthen Him, Un-to the

cresc. *poco* *a* *poco*

hope, with con - - fidence to strengthen Him, Un-to the

cresc. *poco* *a* *poco*

hope, with con - - fidence to strengthen Him, Un-to the

cresc. *poco* *a* *poco*

hope, with con - - fidence to strengthen Him, Un-to the

ff *mf*

Son of Man sent down from Heav'n, With

ff *mf*

Son of Man sent down from Heav'n, With

ff *mf*

Son of Man sent down from Heav'n, With

ff *mf*

Son of Man sent down from Heav'n, With

poco rall. 12 *a tempo*
mp

con-fi-dence and hope to strengthen Him. Then, pass-ing

con - fi-dence and hope to strengthen Him. Then, pass-ing

poco rall. *mp*
a tempo

con-fi-dence and hope to strength - en Him. Then, pass-ing

con-fi-dence and hope to strengthen Him. Then, pass-ing

poco rall. 12 *a tempo*
pp *mp*

poco accel. *mp a tempo*

hence, toward Heav'n be - hold him soar, Leav - ing the

hence, toward Heav'n behold him soar, behold him soar, Leaving the

poco accel. *a tempo*
mp

hence, toward Heav'n behold him soar, behold him soar, Leaving the

hence, toward Heav'n behold him soar, behold him soar, Leaving the

poco accel. *a tempo*
mp

shad - ovy gar - den dark - er, darker than be-

shad - ovy gar - den dark - er, darker than be-

shad - ovy gar - den dark - er, darker than be-

shad - ovy gar - den dark - er, darker than be-

mp *mp* *mp* *mp*

mf *p*

poco rit. 13 *a tempo*

fore. fore. fore. fore.

a tempo

13 *a tempo*

pp *poco rit.* *pp*

Alto. *mf*

Tenor. *mf*

Then Je-sus, ris-ing, comes Where the dis-

Then Je-sus, ris-ing, comes Where the dis-

dim *pp*

Wea - ry, wea - - ry
 Wea - ry, wea - - ry
 -ci - ples lie
 -ci - ples lie
 Wea - - ry,
 Wea - - ry,
 14
 with tri - bu - la - tion,
 with tri - bu - la - tion,
 wea - - ry with tri - bu - la - tion,
 wea - - ry with tri - bu - la - tion,
 14
 with tri - bu - la - tion,
 dim.
 Alto.
 Tenor.
 wea - - ry with tri - bu - la - tion,
 wea - - ry with tri - bu - la - tion,
 p mf pp

Tenor.

Sleeping for ve - ry sor - row.

Bass.

Sleeping for ve - ry sor - row.

*pp**dim. e rit.*

Baritone Solo. CHRIST.

15 *Andante con moto.**mf*

Could ye not watch one hour, — O my be-

*lamentoso**p**pp*

-lov - - ed?

Could ye not watch one hour,

*mf**pp*

could ye not watch one hour?

mf *Con moto.*

Brave is the spi-rit, but the flesh how weak! —

pp

poco rit. *a tempo* 16 *Più moto.*

Brave is the spi-rit, but the flesh how weak! — Lest in temp-

pp poco rit. *a tempo* *mp*

cresc. *molto rall.*

-ta - tion's path ye go a - stray, — Watch, ev-er watch and

mp *molto rall.*

a tempo *rall.* *a tempo*

pray, — watch and pray! —

p a tempo *rall.* *a tempo* *pp*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 4/4 time and includes a *rall.* (rallentando) marking. The system concludes with a double bar line.

Second system of musical notation, starting with the tempo marking *Allegro.* and the measure number 17. The system includes dynamic markings *pp* (pianissimo) and *cresc.* (crescendo). It features a grand staff with treble and bass clefs.

Third system of musical notation, continuing the piece with a grand staff. This system contains several measures with accented notes, indicated by upward-pointing 'v' marks above the notes.

Fourth system of musical notation, featuring a grand staff with dynamic markings *sf* (sforzando) appearing in two measures. The system includes a variety of note values and rests.

Fifth system of musical notation, featuring a grand staff. A large 'X' is drawn above the first measure. The system includes triplet markings (indicated by a '3' below the notes) in the final measures.

18

Soprano.

mp

A

Alto.

mp

A

CHORUS.

Tenor.

Listen,

listen,

listen! a murmur of voices,

Bass.

Listen,

listen,

listen! a murmur of voices,

18

*p**pp*

sound of num - er - ous footsteps!

sound of num - er - ous footsteps!

*cresc.**molto*

19

mf Be - hold! a glimmer of

mf Be - hold! a glimmer of

cresc.

sf p

Brighter and brighter glow - ing!

Brighter and brighter glow - ing!

torch - es,

torch - es,

mf

cresc.

Now from out of the

Now from out of the

Now from out of the

Now from out of the

molto

f

20

sha - dows An om-in-ous crowd ap - proaches, And the

sha - dows An om-in-ous crowd ap - proaches, And the

sha - dows An om-in-ous crowd ap - proaches, And the

sha - dows An om-in-ous crowd ap - proaches, And the

20

torchlight fit - ful-ly flick - ers On the hel - mets of Ro - man

torchlight fit - ful-ly flick - ers On the hel - mets of Ro - man

torchlight fit - ful-ly flick - ers On the hel - mets of Ro - man

torchlight fit - ful-ly flick - ers On the hel - mets of Ro - man

The piano accompaniment consists of two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes, with triplets marked with a '3' and a slur. The key signature has one sharp (F#).

sol - diers, on the hel - mets of Ro - man sol - diers, on the

sol - diers, on the hel - mets of Ro - man sol - diers, on the

sol - diers, on the hel - mets of Ro - man sol - diers, on the

sol - diers, on the hel - mets of Ro - man sol - diers, on the

The piano accompaniment continues with the same rhythmic pattern as the first system, including triplets. A forte dynamic marking 'ff' is present in the piano part. The key signature remains one sharp (F#).

poco accel. *cresc.*

helmets of Ro - man sol - diers, On fa - ces distort - ed by ma - lice, on

helmets of Ro - man soldiers, On fa - ces distort - ed by ma - lice, on

poco accel. *cresc.*

helmets of Ro - man soldiers, On fa - ces distort - ed by ma - lice, on

cresc.

helmets of Ro - man soldiers, On fa - ces distort - ed by ma - lice, on

21

poco accel. *cresc.*

fa - ces distort - ed by malice, distort - ed by malice, distort - ed by malice.

fa - ces distort - ed by malice, distort - ed by malice, distort - ed by malice.

fa - ces distort - ed by malice, distort - ed by malice, distort - ed by malice.

fa - ces distort - ed by malice, distort - ed by malice, distort - ed by malice.

sf *ff*

a tempo *dim.*

This page contains six systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs) with complex harmonic structures. The notation includes various dynamics such as *rall.*, *ff*, and *f*, and articulation marks like 'A' and 's'. The music features dense chords, rapid passages, and melodic lines. The first system is marked with a large '22' and a 'rall.' instruction. The subsequent systems continue the piece with varying degrees of complexity and dynamics.

dim. *rall.* *p*

23 *Allegro.*
Baritone Solo. CHRIST.

f Whom seek ye? whom seek ye?

CHORUS

f Je-sus of Nazareth!
Je-sus of Nazareth!
Je-sus of Nazareth!
Je-sus of Nazareth!

fp *f*

f Je-sus of Nazareth! the Ga-li-le-an! the Ga-li-le-an!
Je-sus of Nazareth! the Ga-li-le-an! the Ga-li-le-an!
Je-sus of Nazareth! the Ga-li-le-an! the Ga-li-le-an!
Je-sus of Nazareth! the Ga-li-le-an! the Ga-li-le-an!

24

Je-sus of Na-zar-eth!

Je-sus of Na-zar-eth!

Je-sus of Na-zar-eth! He that con-spir-eth 'gainst might-y

Je-sus of Na-zar-eth! He that con-spir-eth 'gainst might-y

24

fp

mf He that con-spir-eth 'gainst might-y *f*

mf He that con-spir-eth 'gainst might-y *f*

mf Cæ-sar, He that con-spir-eth 'gainst might-y *f*

Cæ-sar, He that con-spir-eth 'gainst

f *mf* *f*

accel.

Cæ - sar, the Blas - phem-er! Je-sus of Na-zar-eth!

Cæ - sar, the Blas - phem-er! Je-sus of Na-zar-eth!

accel.

Cæ - sar, the Blas - phem-er! Je-sus of Na-zar-eth!

Cæ - sar, the Blas - phem-er! Je-sus of Na-zar-eth!

accel.

sf

Poco più mosso.
Baritone Solo.

25 *Più maestoso.*

Lo! I am He. Why came ye

Poco più mosso.

ff

25 *Più maestoso.*

fff

pp

thus all arm'd with swords and staves to cap - ture Me.

26 *Poco più mosso.*

CHORUS.

Dai-ly in yonder Tem-ple have I taught,

Bass.

Blas-phemer!

Blas-phemer!

26 *Poco più mosso.**pp**mf*

Daily I paced your cities crowded ways,

And yet ye

Blas-phemer!

Blas-phemer!

*pp**mf**pp*

took me not, yet ye took me not, But now, as if a-against a

27

accel.

27

*p poco rit.**mp**accel. sf*

poco a poco cresc.

thief — ye come, — Now, — as if a-against a

mf Away with Him, Bring Him to Cai-a-phas!

mf Away with Him, Bring Him to Cai-a-phas!

poco a poco cresc.

largamente f

thief — ye come. — Be - hold! —

f Away with Him, Bring Him to Cai-a-phas!

f Away with Him, Bring Him to Cai-a-phas!

sf *pp*

accel.

rall.

this is your hour, — there - fore I go with you.

p *cresc. molto*

CHORUS.

Soprano.

28 *Allegro moderato.*

Alto.

Tenor.

Bass.

A-way with Him, a-way with Him,

A-way with Him, a-way with Him,

A-way with Him, a-way with Him,

A-way with Him, a-way with Him,

28 *Allegro moderato.*

Bring Him to Cai-a-phas!

Bring Him to Cai-a-phas!

Bring Him to Cai-a-phas!

Bring Him to Cai-a-phas!

Bring Him to Cai-a-phas!

Bring Him to Cai-a-phas!

Bring Him to Cai-a-phas!

Bring Him to Cai-a-phas!

To

Bring Him to Cai-a-phas!

To

Bring Him to Cai-a-phas!

To

Bring Him to Cai-a-phas!

To

ff *accel.*

judg - ment, A - way with Him, to judg - ment, A -

judg - ment, A - way with Him, to judg - ment, A -

judg - ment, A - way with Him, to judg - ment, A -

judg - ment, A - way with Him, to judg - ment, A -

Poco più mosso.

- way with Him, a - way with Him, a -

- way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -

- way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -

- way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -

Poco più mosso.

5ff

a tempo

- way, away, a-way with Him.

- way, away, a-way with Him.

- way, away, a-way with Him.

- way, away, a-way with Him.

a tempo

8

29 *a tempo*

Away with Him, away with Him,

Away with Him, away with Him,

29 Away with Him, away with Him,

rall.

f a tempo

ff

Lead Him to judg - ment,

ff

Lead Him to judg - ment,

f

Lead Him to judg - ment,

f

Lead Him to judg - ment,

ff

Bring Him to Pl - late!

ff

Bring Him to Pl - late!

ff

Bring Him to Cai-a-phas. to Pi-late! To

ff

Bring Him to Cai-a-phas. to Pi-late! To

ff

Bring Him to Cai-a-phas. to Pi-late! To

to Pi-late! To

sf

sf

sf

30 *ff* *accel.*

Judg - ment, a - way with Him, to judg - ment, a -

Judg - ment, a - way with Him, to judg - ment, a -

Judg - ment, a - way with Him, to judg - ment, a -

Judg - ment, a - way with Him, to judg - ment, a -

30 *ff* *accel.*

Più mosso.

- way with Him, a - way with Him, a -

- way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -

- way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -

- way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -

Più mosso.

5ff

631/1-33

- way, a-way, a-way with Him!

- way, a-way, a-way with Him!

- way, a-way, a-way with Him!

- way, a-way, a-way with Him!

dim.

poco

poco

poco *rall.*

pp

Larghetto.

31 Baritone Solo. (CHRIST.)

mp

O lit - tle flock whom I have lov'd so well,

31 *Larghetto.*

pp

Why do ye trem - - ble so, why do ye

pp

poco accel. cresc.

trem - - ble so? O lit - tle flock whom—

poco accel. cresc.

32 *appassionato*

f

I have lov'd so well, Why do ye trem - ble so.

32

Why do ye trem - ble so. Do those dim eyes not see the

pp *cresc.*

An - gel of the Lord the An - gel of the Lord that

rall. *mf rall.* *f*

a tempo 33

walks with me.

But the dis - ci - ples, they who

But the dis - ci - ples, they who

But the dis - ci - ples, they who

mf *f* *mf* *f*

a tempo 33

But the dis -

walk'd with Him in Ga - li-lee, Stricken with

walk'd with Him in Ga - li-lee, Stricken with ter - ror,

walk'd with Him in Ga - li-lee, Stricken with ter - ror,

- ci - - ples who walk'd with Him in Ga - - li-lee,

ter - ror, now de - sert their Lord with one ac -

now de - sert their Lord with one ac -

now de - sert their Lord with one ac -

de - sert their Lord with one ac -

*poco rit.*34 *Poco meno mosso.*

- cord, While Je - sus, calm a-mid the rag - ing

- cord, While Je - sus, calm a-mid the rag - ing

- cord, While Je - sus, calm a-mid the rag - ing

- cord, While Je - sus, calm a-mid the rag - ing

poco rit. 34 *Poco meno mosso.*

storm, Pass - es se - rene - ly on,

storm, Pass - es se - rene - ly, se - rene - ly on, — Pass-es se -

storm, Pass - es se - rene - ly, se - rene - ly on, — Pass-es se -

storm, Pass - es se - rene - ly, se - rene - ly on, Pass-es se -

mf

35 *Poco meno mosso.*

Pass-es se - rene - ly on _____ T'wards the

- rene-ly, se - rene - ly on _____ T'wards the

- rene-ly, se - rene - ly on _____ T'wards the

- rene-ly, se - rene - ly on _____ T'wards the

cresc. *f*

poco rall.

ci - ty, the ci - ty that re - ject-eth Him, t'wards the ci - ty, the

ci - ty, the ci - ty that re - ject-eth Him, t'wards the ci - ty, the

ci - ty, the ci - ty that re - ject-eth Him, t'wards the ci - ty, the

ci - ty, the ci - ty that re - ject-eth Him, t'wards the ci - ty, the

mp *p* *the poco rall.*

36

ci-ty that re - ject-eth Him.

ci-ty that re - ject-eth Him.

ci-ty that re - ject-eth Him.

ci-ty that re - ject-eth Him.

36

pp tranquillo
poco rall

mor - en -

do

PRAYER OF THE HOLY WOMEN AND APOSTLES.

Andante con moto.

(2)

CHORUS.

a tempo *mf* *poco accel.*

Soprano I. to Thee, Out of the

Soprano II. to Thee, Out of the

Alto I. to Thee, Out of the

Alto II. to Thee, Out of the

poco rit. *a tempo* *molto espressivo.* *mf* *poco accel.*

Tenor I. Fa - ther Om - ni-po-tent, to Thee, Out of the

Tenor II. Fa - ther Om - ni-po-tent, to Thee, Out of the

Bass I. Fa - ther Om - ni-po-tent, to Thee, Out of the

Bass II. Fa - ther Om - ni-po-tent, to Thee, Out of the

poco rit. *a tempo* *poco accel.*

gath'ring gloom we cry. *ff* *rall.* *1 a tempo*

gath'ring gloom we cry. *ff*

gath'ring gloom we cry. *ff*

gath'ring gloom we cry. *ff*

gath'ring gloom we cry. *ff* *rall.* *1 a tempo* *mf* Fa - ther Om-

gath'ring gloom we cry. *ff* *mf* Fa - ther Om-

Out of the gloom we cry. *ff* *mf* Fa - ther Om-

Out of the gloom we cry. *ff* *mf* Fa - ther Om-

5ff *rall.* *1 a tempo* *p*

to Thee Out of the gath'ring gloom we cry, —

to Thee Out of the gath'ring gloom we cry, —

to Thee Out of the gath'ring gloom we cry, —

to Thee Out of the gath'ring gloom we cry, —

-ni-po-tent, — to Thee Out of the gath'ring gloom we cry, —

-ni-po-tent, — to Thee Out of the gloom we cry, —

-ni-po-tent, — to Thee Out of the gloom we cry, —

pp

2

poco rit - en - u - to*a tempo*

mp *pp*

Fa - ther! Fa -

Fa - ther! Fa -

mp *pp*

Fa - ther! Fa -

Fa - ther! Fa -

poco rit - en - u - to

2

a tempo

mp *pp*

Fa - ther! Fa -

Fa - ther! Fa -

mp *pp*

Fa - ther! Fa -

Fa - ther! Fa -

2

poco rit - en - u - to*a tempo*

mp *pp*

Fa - ther! Fa -

Fa - ther! Fa -

-ther Om - ni-po-tent, — to Thee, Out of the gath'ring gloom we cry. *f>*
 -ther Om - ni-po-tent, — to Thee, Out of the gath'ring gloom we cry. *f>*
 -ther Om - ni-po-tent, — to Thee, — Out of the gloom we cry. *f>*
 -ther Om - ni-po-tent, — to Thee, — Out of the gloom we cry. *f>*
 -ther Om - ni-po-tent, — to Thee, Out of the gath' - ring gloom we cry. *f>*
 -ther Om - ni-po-tent, — to Thee, Out of the gath' - ring gloom we cry. *f>*
 -ther Om - ni-po-tent, — to Thee, Out of the gath'ring gloom we cry. *f>*
 -ther Om - ni-po-tent, — to Thee, Out of the gath'ring gloom we cry. *f>*

dim. 3

we cry, we cry. Our faith

dim.

we cry, we cry. Our faith

dim.

we cry, we cry. Our faith is

dim.

we cry, we cry. Our faith is

dim. 3

we cry, we cry. Our faith

dim.

we cry, we cry. Our faith

dim. *f*

we cry, Fa - ther Om - ni-po-tent, Our faith

dim. *f*

we cry, Fa - -ther Om - ni-po-tent, Our faith

3

f *pp*

— is weak, — our light — is low, — The night of

— is weak, — our light — is low, — The night of

weak, is weak, — our light is low, is low, — The night of

weak, is weak, — our light is low, is low, — The night of

— is weak, — our light — is low, — The night —

— is weak, — our light — is low, — The night —

— is weak, — our light — is low, — The night of

— is weak, — our light — is low, — The night of

mp

poco accel. - - - - - rall.

cresc.

dark des - pair, the night of dark des - pair is nigh;

cresc.

dark des - pair, the night of dark des - pair is nigh;

cresc.

dark des - pair, the night of dark des - pair is nigh;

cresc.

dark des - pair, the night of dark des - pair is nigh;

poco accel. - - - - - rall.

cresc.

— of dark des - pair, the night — of dark des - pair is nigh;

cresc.

— of dark des - pair, the night — of dark des - pair is nigh;

cresc.

dark des - pair, the night of des - pair is nigh; Fa -

cresc.

dark des - pair, the night of des - pair is nigh; Fa -

poco accel. e cresc. - - - - - f rall.

4 *a tempo*

Treble: *pp* > Deep - er and deep - er the sha - - dows

 Bass: *pp* > Deep - er and deep - er the sha - - dows

Treble: *pp* > Deep - er and deep - er the shadows

 Bass: *pp* > Deep - er and deep - er the shadows

4 *a tempo*

Treble: *pp* > Deep - er and deep - er the sha - - dows

 Bass: *pp* > Deep - er and deep - er the sha - - dows

Treble: *pp* > -ther Om - ni-po-tent, Deep - er and deep - er the sha - - dows

 Bass: *pp* > -ther Om - ni-po-tent, Deep - er and deep - er the sha - - dows

4 *a tempo*

Treble: *pp* > Deep - er and deep - er the sha - - dows

 Bass: *pp* > Deep - er and deep - er the sha - - dows

poco ritard. -

fall, the sha - dows fall, the sha - dows fall.

fall, the sha - dows fall, the sha - dows fall.

fall, the sha - dows fall, the sha - dows fall.

fall, the sha - dows fall, the sha - dows fall.

poco ritard. -

fall, the sha - dows fall, the sha - dows fall.

fall, the sha - dows fall. Fa - ther Om - ni-po-tent,

fall, the sha - dows fall. Fa - ther Om - ni-po-tent,

fall, the sha - dows fall. Fa - ther Om - ni-po-tent,

pp

poco ritard. -

mf

5

a tempo

pp Help us and guide us, Lord of all, *cresc. molto*

pp Help us and guide us, Lord of all, *cresc. molto*

pp Help us and guide us, Lord of all, Lord of *cresc. molto*

pp Help us and guide us, Lord of all, Lord of *cresc. molto*

5

a tempo

pp Help us and guide us, Lord of all, *cresc. molto*

pp Help us and guide us, Lord of all, Lord of *cresc. molto*

pp Help us and guide us, Lord of all, Lord of *cresc. molto*

pp Help us and guide us, Lord of all, Lord of *cresc. molto*

5

a tempo

pp

rall.

f *ff*

help us and guide us. Lord of all, —

help us and guide us. Lord of all, —

f *ff*

all, help and guide us, Lord of all, —

all, help and guide us, Lord of all, —

rall.

f *ff*

help us and guide us, Lord of all, —

all, help and guide us, Lord of all, —

f *ff*

all, help and guide us, Lord of all, —

all, help and guide us, Lord of all, —

rall. *f* *p* *p*

6

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment staff. The key signature is one sharp (F#). The tempo is marked *pp* (pianissimo). The lyrics are "Lord of all." The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

6

Continuation of the musical score for three voices and piano accompaniment. The lyrics are "Lord of all." The piano accompaniment continues with the same eighth-note pattern. The tempo remains *pp*.

6

Continuation of the musical score. The piano accompaniment changes to a more complex pattern with sixteenth notes. The tempo is marked *p* (piano). The lyrics are "Lord of all." The tempo changes to *mp* (mezzo-piano) at the end of the section.

Continuation of the musical score. The piano accompaniment features a more complex pattern with sixteenth notes. The tempo is marked *poco rit.* (poco ritardando). The lyrics are "Lord of all." The tempo changes to *p* (piano) at the end of the section.

7 *a tempo*

Thou In Heaven's clear light be-

Thou In Heaven's clear light be-

Thou In Heaven's clear light be-

7 *a tempo*

mf We in the dark-ness fal-ter, Thou In Heaven's clear light be-

mf We in the dark-ness fal-ter, Thou In Heaven's clear light be-

mf We in the dark-ness fal-ter, Thou In Heaven's clear light be-

mf We in the dark-ness fal-ter, Thou In Heaven's clear light be-

7

pp a tempo

Domine Deus, Agnus Dei, qui tollis
The Lord, who takest away the sins of the world, have mercy upon us

8

mf The sounds of strife and sor - row

mf The sounds of strife and sor - row

mf The sounds of strife and sor - row

mf The sounds of strife and sor - row

8

sounds of strife and sor - row here,

sounds of strife and sor - row here,

sounds of strife and sor - row here,

sounds of strife and sor - row here,

8

mf a tempo

sounds of strife and sor - row here,

sounds of strife and sor - row here,

sounds of strife and sor - row here,

sounds of strife and sor - row here,

poco accel. cresc. *mf*

here, Dis - cord-ant — on our sen - ses

here, Dis - cord-ant — on our sen - ses

here, Dis - cord-ant — on our sen - ses

here, Dis - cord-ant — on our sen - ses

poco accel. cresc.

Dis - cord-ant — on our sen - ses fall;

Dis - cord-ant — on our sen - ses fall;

Dis - cord-ant — on our sen - ses fall;

Dis - cord-ant — on our sen - ses fall;

poco accel. cresc.

f 9 *a tempo* *mp*

fall; But well — we know they blend for Thee, In calm and per-fect har-mo-

f *mp*

fall; But well — we know they blend for Thee, In calm and per-fect har-mo-

f *mp*

fall; But well — we know they blend for Thee, In calm and per-fect har-mo-

f *mp*

fall; But well — we know they blend for Thee, In calm and per-fect har-mo-

f 9 *a tempo* *mp*

But well — we know they blend for Thee, In calm and per-fect har-mo-

f *mp*

But well — we know they blend for Thee, In calm and per-fect har-mo-

f *mp*

But well — we know they blend for Thee, In calm and per-fect har-mo-

f *a tempo* *p*

9

- ny, — well — we know they blend for Thee, In calm and per-fect har-mo-
 - ny, — well — we know they blend for Thee, In calm and per-fect har-mo-
 - ny, — well we know they blend for Thee, In calm and per-fect har-mo-
 - ny, — well we know they blend for Thee, In calm and per-fect har-mo-
 - ny, — well we know they blend for Thee, In calm and per-fect har-mo-
 - ny, — well we know they blend for Thee, In calm and per-fect har-mo-
 - ny, — well we know they blend for Thee, In calm and per-fect har-mo-
 - ny, — well we know they blend for Thee, In calm and per-fect har-mo-

f *ff* *p*
f *ff* *p*
f *ff* *p*
f *ff* *p*
f *ff* *p*
f *ff* *p*
f *ff* *p*
f *ff* *p*

cresc. *f*

ny, in calm and per - fect har - mo - ny. *poco rall.*

ny, in calm and per - fect har - mo - ny.

ny, in calm and per - fect har - mo - ny.

ny, in calm and per - fect har - mo - ny. *poco rall.*

ny, in calm and per - fect har - mo - ny.

ny, in calm and per - fect har - mo - ny.

ny, in calm and per - fect har - mo - ny.

poco rall.

10 *a tempo**cresc. poco a poco*

mf

Light - en our dark - ness, King of kings,

mf

Light - en our dark - ness, King of kings,

mf

Light - en our dark - ness, King of kings,

cresc.

mf

Light - en our dark - ness, King of kings,

10 *a tempo*

mf

Light - en our dark - ness, King of kings,

cresc.

mf

Light - en our dark - ness, King of kings,

mf

Light - en our dark - ness, King of kings,

cresc.

mf

Light - en our dark - ness, King of kings,

10

mf a tempo

cresc. poco a poco

accel. - - -

Strength - en our faith and calm our fears,

Strength - en our faith and calm our fears,

Strength - en our faith and calm our fears,

Strength - en our faith and calm our fears,

accel. - - -

Strength - en our faith and calm our fears,

Strength - en our faith and calm our fears,

f *accel.* - - -

poco più mosso. *rall.* - - - -

f Keep Thou the stumbling feet, the feet that tread The path-way of the

f Keep Thou the stumbling feet, the feet that tread The path-way of the

f Keep Thou the feet that tread The path-way of the

f Keep Thou the feet that tread The path-way of the

poco più mosso. *rall.* - - - -

f Keep Thou the feet that tread The path-way of the

f Keep Thou the stumbling feet, the feet that tread The path-way of the

f Keep Thou the feet that tread The path-way of the

f Keep Thou the feet that tread The path-way of the

f poco più mosso mf *dim. rall.* - - - - *p*

11 *a tempo*

p *pp* *mf* *f*

Vale of Tears, 'Till at the last our souls

p *pp* *mf* *f*

Vale of Tears, 'Till at the last our souls

p *pp* *mf* *f*

Vale of Tears, 'Till at the last our souls

p *pp* *mf* *f*

Vale of Tears, 'Till at the last our souls

p *pp* *mf* *f*

Vale of Tears, 'Till at the last our souls

p *pp* *mf* *f*

Vale of Tears, 'Till at the last our souls

11

pp *a tempo* *mf*

largamente **ff**

— are blest, — Fa - ther, in Thine E - ter -

— are blest, — Fa - ther, in Thine E - ter -

— are blest, — Fa - ther, in Thine E - ter -

— are blest, — Fa - ther, in Thine E - ter -

— are blest, — Fa - ther, in Thine E - ter -

— are blest, — Fa - ther, in Thine E - ter -

largamente **ff**

— are blest, — Fa - ther, in Thine E - ter -

— are blest, — Fa - ther, in Thine E - ter -

— are blest, — Fa - ther, in Thine E - ter -

— are blest, — Fa - ther, in Thine E - ter -

sf *largamente* **sff**

- nal Rest, in Thine E - ter - nal Rest,
 - nal Rest, in Thine E - ter - nal Rest,
 - nal Rest, Fa - ther, in Thine E - ter - nal Rest,
 - nal Rest, Fa - ther, in Thine E - ter - nal Rest,
 - nal Rest, in Thine E - ter - nal Rest,
 - nal Rest, in Thine E - ter - nal Rest,
 - nal Rest, Fa - ther, Fa - ther Om-
 - nal Rest, Fa - ther, Fa - ther Om-

Musical score for a hymn, featuring vocal staves and piano accompaniment. The lyrics are: "...nal Rest, in Thine E - ter - nal Rest, Fa - ther, in Thine E - ter - nal Rest, Fa - ther, Fa - ther Om-". The score includes dynamic markings like *mf* and *f*, and various musical notations such as rests, notes, and slurs.

rall.

pp in Thine E - ter - nal Rest.

pp in Thine E - ter - nal Rest.

pp in Thine E - ter - nal Rest.

pp in Thine E - ter - nal Rest.

rall.

pp in Thine E - ter - nal Rest.

pp in Thine E - ter - nal Rest.

pp - ni-po-tent in Thine E - ter - nal Rest.

pp - ni-po-tent in Thine E - ter - nal Rest.

pp *rall.*

IV.

PONTIUS PILATE.

Allegro moderato, ma maestoso.

The first system of the musical score is for the first movement, 'Allegro moderato, ma maestoso.' It consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat) and the time signature is 4/4. The music begins with a piano (p) dynamic. The treble staff features a triplet of eighth notes (G4, A4, Bb4) followed by a half note (C5), then a half note (Bb4) and a quarter note (A4). The bass staff has a whole rest followed by a half note (Bb3) and a quarter note (A3). The dynamics change to mezzo-piano (mp) and then forte (f) in the second measure. The treble staff has a half note (C5) and a quarter note (Bb4). The bass staff has a half note (Bb3) and a quarter note (A3). The system ends with a repeat sign.

First system of the musical score for 'The Merry Widow' waltz. The right hand part includes triplets and eighth notes, with dynamics *mf* and *f*. The left hand part provides a bass line.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a melody with eighth and sixteenth notes, and the voice part features a melody with eighth and sixteenth notes. The piano part includes a trill in the first measure of the second system. The voice part includes a trill in the first measure of the second system. The score is written in a standard musical notation style.

The first system of the musical score for 'The Song of the Lark' is shown. It features a treble and bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It contains a series of chords, some marked with a '3' indicating a triplet. The bass staff also has a key signature of two flats and a 3/4 time signature, featuring a more active melodic line with eighth and sixteenth notes. Dynamic markings include 'cresc.', 'poco', 'a', and 'poco'. There are also markings for '3' and 'A' above some chords in the treble staff.

a tempo

mf

CHORUS.

Soprano.

2 a tempo

The night is past, the night is past,

Contralto.

The night is past, the night is past,

Tenor.

Bass.

*poco rit.**2 a tempo*

mp

Bright glows the eastern sky. And as the sun, the

Bright glows the east-ern sky And as the

Bright glows the east-ern sky And as the

mp

sun Ris - es a - bove the dark Ju - dæ - an hills, — The

sun Ris - es a - bove the dark Ju - dæ - an hills,

sun Ris - es a - bove the dark Ju - dæ - an hills,

f

3

mul-ti-tude Lead Je - sus forth to the Præ - to - - ri - um,

The mul-ti-tude Lead Je - sus forth to the Præ - to - - ri - um,

The mul-ti-tude Lead Je - sus forth to the Præ - to - - ri - um, The

mp

mp

f

mp

f

3

Bass

The

The multitude Lead Je-sus forth to the Præ - to - - ri-um, To

The multitude Lead Je - sus forth to the Præ - to - - ri-um, To

multitude Lead Je-sus forth to the Præ - to - - ri-um, To

multitude Lead Je - sus forth to the Præ - to - - ri-um, To

4 *rall.*
Pon - tius Pi - late, to Pon - tius Pi - late.

Pon - tius Pi - late, to Pon - tius Pi - late.

Pon - tius Pi - late, to Pon - tius Pi - late.

Pon - tius Pi - late, to Pon - tius Pi - late.

4 *rall.*
mp a tempo *cresc.* *poco*

a *poco* *rall.*

5

Tenor Solo. PILATE.

poco più mosso. *sf sf* *f* *fp*

Up-on what ac - cu -

- sation, O men of Ju - daea, Bring ye this Man to me?

sf

6 *Allegro molto.*

CHORUS.

ff *sf* *sf* *Allegro molto.*

He is a trai-tor, a trai-tor to

He is a trai-tor, a trai-tor to

He is a trai-tor, a trai-tor to

He is a trai-tor, a trai-tor to

Cæ - - - sar, He mak - eth se - di-tion Through-

Cæ - - - sar, He mak - eth se - di-tion Through-

Cæ - - - sar, He mak - eth se - di-tion Through-

Cæ - - - sar, He mak - eth se - di-tion Through-

sf

poco a poco accel.

-out all Jew - ry Per - vert - - - ing the na-tion,

-out all Jew - ry Per - vert - - - ing the na-tion,

-out all Jew - ry Per - vert - - - ing the na-tion,

-out all Jew - ry Per - vert - - - ing the na-tion,

cresc.

Più Allegro.

per - vert - - - ing the na-tion.

per - vert - - - ing the na-tion.

per - vert - - - ing the na-tion.

per - vert - - - ing the na-tion.

sf

rall. 7 *Più moderato.* *sempre f*

Tenor Solo. PILATE. *f*

Be - hold, I, a Roman, And faith - ful to

Ca - sar, Find no such fault in Him!

sf sf f

Allegro molto.

CHORUS.

8

He's a blas - phemer! He scorneth our Priest - hood, He de -

He's a blas - phemer! He scorneth our Priest - hood, He de -

He's a blas - phemer! He scorneth our Priest - hood, He de -

He's a blas - phemer! He scorneth our Priest - hood, He de -

8

Allegro molto. *ff*

-fi - leth our Tem-ple, He de - fi - leth our Tem - ple, A-way with Him!

-fi - leth our Tem-ple, He de - fi - leth our Tem - ple, A-way with Him!

-fi - leth our Tem-ple, He de - fi - leth our Tem - ple, A-way with Him!

-fi - leth our Tem-ple, He de - fi - leth our Tem - ple, A-way with Him!

A - way with Him!

A - way with Him!

Let___ Him be cru-ci-fied! A - way with Him! Let___

Let___ Him be cru-ci-fied! A - way with Him! Let___

9 *ff* Let Him be cru - ci -
 Let Him be cru - ci -
 Him be cru-ci-fied! Let Him be cru - ci -
 Him be cru-ci-fied! 9 Let Him be cru - ci -

f *ff*

rall.
 - fied, cru - ci - fied, cru - ci - fied!
 - fied, cru - ci - fied, cru - ci - fied!
 - fied, cru - ci - fied, cru - ci - fied!
 - fied, cru - ci - fied, cru - ci - fied!

rall.
sf

Moderato.
 Tenor Solo. PILATE.

Moderato. I meddle not with your faith or your worship, Let your own High

fp

Priest con - demn or ac-quit Him!

sf f cresc. ed accel.

10

CHORUS.

Let Him be cru - - ci - fied, cru - - ci -

Let Him be cru - - ci - fied, cru - - ci -

Let Him be cru - - ci - fied, cru - - ci -

Let Him be 10 cru - - ci - fied, cru - - ci -

- fled! Ba-rabbas, Ba-rabbas! Re-lease un-to us Ba-rabbas, Ba -

- fled! Ba-rabbas, Ba-rabbas! Re-lease un-to us Ba-rabbas, Ba -

- fled! Ba-rabbas, Ba-rabbas! Re-lease un-to us Ba-rabbas, Ba -

- fled! Ba-rabbas, Ba-rabbas! Re-lease un-to us Ba-rabbas, Ba -

And

- rab-bas, Ba - rab-bas, Re - lease un - to us Ba - rab-bas! *ff*

- rab-bas, Ba - rab-bas, Re - lease un - to us Ba - rab-bas! *ff*

- rab-bas, Ba - rab-bas, Re - lease un - to us Ba - rab-bas! *ff*

- rab-bas, Ba - rab-bas, Re - lease un - to us Ba - rab-bas! *ff*

sf *sf* *sf* *5ff*

Tenor Solo. PILATE.
con furore *mf meno mosso*

Ba - rab-bas? Ba - rab-bas?

silent silent

11 *Molto moderato.* *Poco più lento. con affettuoso*

mp *f* *mf*

He whose hands are stain'd with blood, — While this poor

Molto moderato. *Poco più lento.*

ppp *sf* *dim.* *mp*

accel.

vi-sion-a-ry harmeth none? _____

mf *3*

Let Him be

mf *3*

Let Him be

mf *3*

Let Him be

mf *3*

Let Him be

mf *accel.*

12 *Allegro moderato.*

cru - ci - fied, cru - ci - fied! Ba - rab - bas, Ba -

cru - ci - fied, cru - ci - fied! Ba - rab - bas, Ba -

cru - ci - fied, cru - ci - fied! Ba - rab - bas, Ba -

cru - ci - fied, cru - ci - fied! Ba - rab - bas, Ba -

Allegro moderato.

12

fff

cresc.

poco a poco accel.

- rab-bas! Give us Ba-rab-bas, Ba-rab-bas, Ba-rab-bas!

- rab-bas! Give us Ba-rab-bas, Ba-rab-bas, Ba-rab-bas!

poco a poco accel.

- rab-bas! Give us Ba-rab-bas, Ba-rab-bas, Ba-rab-bas!

- rab-bas! Give us Ba-rab-bas, Ba-rab-bas, Ba-rab-bas!

f molto marcato

Give us Ba-rab-bas! A-way with this fel-low!

Give us Ba-rab-bas! A-way with this fel-low!

f molto marcato

Give us Ba-rab-bas! A-way with this fel-low! Let Him be

Give us Ba-rab-bas! A-way with this fel-low! Let Him be

sf

Let Him be cru-ci-fied! A-way with Him, Let Him be cru-ci-fied!

Let Him be cru-ci-fied! A-way with Him, Let Him be cru-ci-fied!

cru-ci-fied! A-way with this fel-low, Let Him be cru-ci-fied!

cru-ci-fied! A-way with this fel-low, Let Him be cru-ci-fied!

sf

13

Let Him be cru - ci - fied, cru - ci - fied, *rall. e dim.*

Let Him be cru - ci - fied, cru - ci - fied, *rall. e dim.*

Let Him be cru - ci - fied, cru - ci - fied, *rall. e dim.*

Let Him be cru - ci - fied, cru - ci - fied, *rall. e dim.*

13

sf

rall. e dim.

poco *a* *poco*

cru - ci - fied!

cru - ci - fied!

cru - ci - fied!

cru - ci - fied!

poco *a* *poco*

pp

14 Andante.

tranquillo *p*

s *molto accel.*

Allegro.
Soprano Solo. PILATE'S WIFE.

f *poco rit.* *a tempo*
O Pi-late! hear my voice, Have nought — to

Allegro. *mf* *poco rit.* *a tempo sf*

poco rit. *mf Più moderato.*
do, I pray thee, with this man. — For in my dreams. —

poco rit. *mp* *pp*

dim. e rall.
Much have I been per-plex'd con-cern-ing Him.

pp *pp* *rall.*

a tempo *mf* 15 *Molto espressivo.*
I dreamt that He Who meek-ly stands Be-fore us now, was
Molto espressivo.

mp a tempo *pp*

cresc.

cru - ci-fied, But from His Cross — a glo - ry shone That

f *poco rall.* *a tempo*

light - - ed all the years to be, And they that looked —

poco rall. *a tempo* *p*

rall. *f* *mp* *a tempo*

— toward that light, Found Rest, — found Rest. —

rall. *f* *a tempo*

16

I dreamt that He Whose wea - ry head, — Whose wea - ry

pp *b2* *pp*

poco accel.

head on earth no rest - ing place could find, ——— Reign'd in a ci - ty

poco accel.

poco rall.

far a - way, Where sin and an - guish nev - er came,

poco rall.

f *rall.* *dim.*

And tears of sor - row all were dried For aye, ——— for

f *rall.*

a tempo

aye. ———

17 Poco più agitato.

I dreamt that He Whom

a tempo *dim. e rall.* *Poco più agitato.* *p* *cresc.*

f *cresc.*

how they scorn Had come a-gain in maj - es-ty The dead a-waken'd

mf *poco rall.*

at His voice Before His face the na - tions bow'd

sf *pp*

largamente *cresc.* *f*

For He had come to reign on earth Al - - ways,

pp *cresc.* *mf*

rall. 18 *a tempo*

al - - ways.

f *sf* *sf* *accel.*

Poco più mosso. *ff*

19 *Più moderato.*
Tenor Solo. PILATE.

Più moderato. Shall I crucify your

King?— *accel.* *a tempo* Shall I crucify the

accel. King of the Jews? **20** *Molto Allegro.*

CHORUS.

ff We have no king but Cæsar,

ff We have no king but Cæsar,

accel. **20** *Molto Allegro.* *sf*

ff No king but Cæ-sar, No king but Cæ-sar,

ff No king but Cæ-sar, No king but Cæ-sar,

We have no king but Cæ-sar,

We have no king but Cæ-sar,

f *sf*

No king but Cæ-sar,

No king but Cæ-sar,

We have no king but Cæ-sar,

We have no king but Cæ-sar,

sf *sf*

no king but Cæsar!

no king but Cæsar!

we have no king but Cæsar!

we have no king but Cæsar!

sf *accel.*

21 *Poco più agitato.*

Soprano Solo. PILATE'S WIFE.

O Pi-late, hear my words! Have

nought to do, I pray thee, with this Man.

f *mf* *rall. e dim.* *mp*

*Listesso tempo.**più mosso.*

22

mf accel.

a tempo
 Tenor Solo. PILATE.
f molto appassionato

Breath of my life, _____ in this strange

sf rall. - mf a tempo

land _____ What other voice could plead so well As thine, _____ that

f mp

ev-er since we met, _____ that ev-er since we met Like

rall. sf

ff *rall.* *a tempo*

mu - sic, like mu - sic on my spi - rit fell.

f *rall.* *a tempo*

23

Yet not for thy sweet sake a-lone

f

Would I these frenzied men de-fy An unseen pre - sence

pleads for Him Whom now they seek to cru - ci - fy,

mp

poco rall.

whom now they seek to cru-ci-fy. *accel.*

poco rall. pp *p*

24

un poco più mosso.

a tempo The

f sf sf

cresc.

fu-ry and the hate of men Rage round me like an

mp *mp*

poco tranquillo.

an-gry sea, But calm amid the tu-mult

f mp pp

accel. -

stands this Man, — This strange sad Man of Ga - li-lee,

accel. -

rall.

this strange sad Man of Ga - li-lee.

f *rall.* *pp*

25 *a tempo*
molto appassionato

Breath of my life, — dear heart of mine. —

f a tempo *f*

f

Pray to thy household gods, pray to thy household gods.

mf *rall.* *cresc.* *ff* *mp* *rall.*

That they perchance may deign to lend me aid, In my per - plex - i - ty

a tempo

to - day

p *a tempo* *molto cresc.*

26 *a tempo*

Breath of my

sf *molto rit.* *a tempo*

f

life In this strange land, What other voice could plead so well As

f

thine, that ev-ersince we met that ev-ersince we

met Like mu-sic like mu-sic on my spir - it fell.

27 Yet not for thy sweet sake alone,

I would these frenzied men do-fy An un-seen pre - sence

pleads for Him Whom now they seek to

mp poco rall.
cru - ci - fy, Whom now — they seek to cru - ci - fy.

poco rall. p

accel. a tempo

a tempo

accel. f sf

sf mf dim. e rall. mp

28 *Poco più mosso.*
Soprano Solo. PILATE'S WIFE.

f molto deciso

Ye might - y gods of

Tenor Solo. PILATE.

Ye might - y gods of

Poco più mosso.

28

an - cient Rome.

Ye might - y

an - cient Rome.

Ye might - y

gods of an - cient Rome.

gods of an - cient Rome.

29 *mf*

If in your dwelling place se - rene The prayers of

mf

If in your dwelling place se - rene The prayers of

29

sf *mp*

f

mortal men are heard Their mo - tives read, their

f

mortal men are heard Their mo - tives read, their

f *sf* *mf* *sf*

p *rall.*

ac - tions seen.

p

ac - tions seen.

ff *rall.*

30 *a tempo*

Know that he fain would

mp Know that I fain would mer-cy shew,

30 *a tempo*

mp

Judge a-right, —

f *rit.* *a tempo* *mp*

Con-demn me not, if I should fail — In this sad

f

f *molto rall.*

Con - demn him

hour, — for want of light — Con - demn me

molto rall.

not if he should fail, ——— In this sad hour for want of
 not if I should fail, ——— In this sad hour for want of

mp *p* *mp* *p*

mp *rall.* *pp*

a tempo
 light. ———
 light. ———

a tempo *mp* *3* *3* *3*

Tenor Solo. PILATE. 31

Shall I

dim. *poco* *rall.* *pp*

Allegro moderato.
 cru-ci-fy your King? ——— cru -

Allegro moderato. *mf* *3* *3* *3*

rall. *a tempo*

- ci - fy this King of the Jews?

rall. *a tempo*

32 *Allegro molto.*

CHORUS.

We have no king but Cæ-sar, no king but Cæ-sar,

We have no king but Cæ-sar, no king but Cæ-sar,

32 *Allegro molto.*

sf

ff

Cæ-sar,

Cæ-sar,

We have no king but Cæ-sar, no king but Cæ-sar,

We have no king but Cæ-sar, no king but Cæ-sar,

33

no king but Caesar! *ff*

no king but Caesar! *ff*

we have no king but Caesar! *ff* Let *mf*

we have no king but Caesar! *ff* Let *mf*

33 *sf* *mf cresc.*

Let Him be crucified, *mf*

Let Him be crucified, *mf*

Him be crucified, *mf* crucified,

Him be crucified, *mf* crucified,

sf

Let Him be cru-cified, let Him be cru-ci-fied,
 Let Him be cru-cified, let Him be cru-ci-fied,
 Let Him be cru-cified, let Him be cru-ci-fied,
 Let Him be cru-cified, let Him be cru-ci-fied,

34 *Allegro moderato.*
 Tenor Solo. PILATE.

f
 Hypocrites!
dim. e rall.
 cru-ci-fied, cru-ci-fied!
 cru-ci-fied, cru-ci-fied!
dim. e rall.
 cru-ci-fied, cru-ci-fied!
 cru-ci-fied, cru-ci-fied!

34 *Allegro moderato.*

dim. e rall.

poco rall. dim.

Wolves! on your own — heads Be the blood, — the blood of the

sf *p* *poco rall.*

a tempo

guiltless. May the gods of my ci-ty and the

a tempo *mf* *mp*

accel. cresc. -

gods — of my fa-thers Judge and ac-

accel. cresc. -

f *largamente* *4* *rall. -*

- quit me, judge and ac- quit me of His con - dem -

largamente *rall. -*

CHORUS.

- na-tion.

pp His blood be up-on us and our chil - dren!

pp His blood be up-on us and our chil - dren!

pp His blood be up-on us and our chil - dren!

pp His blood be up-on us and our chil - dren!

35 *Grave.* *poco accel. -*

36 *Più agitato.* *rall. -*

Behold your King! Take Him and go your

Più agitato. *rall. -*

La tempo

way!

pesante *Moderato.*

dim.

p *cresc.* - *poco* - *a* - *poco* -

mf *cresc.* -

f molto rall.

37 *a tempo (maestoso.)*

CHORUS.

mf Now lead they Je - - sus

mf Now lead they Je - - sus

mf Now lead they Je - - sus

37 *a tempo (maestoso.)*

f

forth, _____ And in a pur - - ple robe

forth, _____ And in a pur - - ple robe

forth, _____ And in a pur - - ple robe

sf molto marcato *cresc.*

And for His

Clothe Him in mock - er - y; And for His

Clothe Him in mock - er - y; And for His

Clothe Him in mock - er - y; And for His

mf *3*

ff *p*

brow they weave a crown, a crown of thorns, they

brow they weave a crown, a crown of thorns, they

brow they weave a crown, a crown of thorns, they

brow they weave a crown, a crown of thorns, they

f dim.

weave a crown of thorns. Then smiting Him, with

weave a crown of thorns. Then smiting Him, with

weave a crown of thorns. Then smiting Him, with

weave a crown of thorns. Then smiting, smiting Him, with

mp cresc. ed accel. *mf* *sf*

38 Più moto.

accel. -

mocking laughter cry, with mocking laugh-ter

mocking laughter cry, with mocking laugh-ter

mocking laughter cry, with mocking laugh-ter cry,

mocking laughter cry, with mocking laugh-ter cry,

accel. -

rall. -

cry, with mock - - ing laugh - ter cry.

cry, with mock - - ing laugh - ter cry.

with mock - - ing laugh - ter cry.

with mock - - ing laugh - ter cry.

ff *rall. -*

42

pesante

rall. molto

42

39 *Molto maestoso.*

King of the Jews, all hail! We low-ly bend to Thee!

King of the Jews, all hail! We low-ly bend to Thee!

King of the Jews, all hail! We low-ly bend to Thee!

King of the Jews, all hail! We low-ly bend to Thee!

39 *Molto maestoso.*

sf *mf* *f*

Sceptre and robe, and crown Thou hast, sceptre and robe, and

Sceptre and robe, and crown Thou hast, sceptre and robe, and

Sceptre and robe, and crown Thou hast, sceptre and robe, and

Sceptre and robe, and crown Thou hast, sceptre and robe, and

sf *f*

crown Thou hast, And upon Cal - - va-ry, on
 crown Thou hast, And upon Cal - - va-ry, on
 crown Thou hast, And upon Cal - - va-ry, on
 crown Thou hast, And upon Cal - - va-ry, on

Cal - - va-ry, Thy throne shall rise, For all the world to
 Cal - - va-ry, Thy throne shall rise, For all the world to
 Cal - - va-ry, Thy throne shall rise, For all the world to
 Cal - - va-ry, Thy throne shall rise, For all the world to

40

see. _____ Come, Jews and Gen-tiles,

see. _____ Come, Jews and Gen-tiles,

see. _____ Come, Jews and Gen-tiles,

see. _____ Come, Jews and Gen-tiles,

ff *sf* *mf*

come! _____ Put on your best ar - ray. _____

come! _____ Put on your best ar - ray. _____

come! _____ Put on your best ar - ray. _____

come! _____ Put on your best ar - ray. _____

f *sf*

Come, Jews and Gen-tiles, come! Put on your best ar -

Come, Jews and Gen-tiles, come! Put on your best ar -

Come, Jews and Gen-tiles, come! Put on your best ar -

Come, Jews and Gen-tiles, come! Put on your best ar -

- ray. The King, whom we with pomp have crown'd, the

- ray. The King, whom we with pomp have crown'd, the

- ray. The King, whom we with pomp have crown'd, the

- ray. The King, whom we with pomp have crown'd, the

King, whom we with pomp have crown'd, As - cends His throne,

King, whom we with pomp have crown'd, As -

King, whom we with pomp have crown'd, As - cends His throne,

King, whom we with pomp have crown'd, As -

sf

as - cends His throne to - day!

- cends His throne as - cends His throne to - day!

as - cends His throne to - day!

- cends His throne as - cends His throne to - day!

cresc.

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The lyrics are: "Come, all ye people, and o - bei - sance pay, ———". The music features a melodic line with eighth and quarter notes, and a bass line with a steady eighth-note accompaniment. The key signature has one sharp (F#).

Come, all ye people, and o - bei - sance pay, ———

Come, all ye people, and o - bei - sance pay, ———

Come, all ye people, and o - bei - sance pay, ———

Come, all ye people, and o - bei - sance pay, ———

Piano accompaniment for the first system. The right hand features a melodic line with eighth and quarter notes, and the left hand provides a steady eighth-note accompaniment. The dynamic marking *mp* (mezzo-piano) is indicated. The key signature has one sharp (F#).

mp

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The lyrics are: "come, all ye peo-ple, and o - bei - sance pay. ———". The music features a melodic line with eighth and quarter notes, and a bass line with a steady eighth-note accompaniment. The key signature has one sharp (F#).

come, all ye peo-ple, and o - bei - sance pay. ———

come, all ye peo-ple, and o - bei - sance pay. ———

come, all ye peo-ple, and o - bei - sance pay. ———

come, all ye peo-ple, and o - bei - sance pay. ———

Piano accompaniment for the second system. The right hand features a melodic line with eighth and quarter notes, and the left hand provides a steady eighth-note accompaniment. The dynamic marking *f* (forte) is indicated. The key signature has one sharp (F#).

f

sf *rall.* *cresc.*

42 *a tempo*

CHORUS.

King of the Jews stand forth That one and all may see

King of the Jews stand forth That one and all may see

King of the Jews stand forth That one and all may see

King of the Jews stand forth That one and all may see The mighty

42 *sf* *a tempo*

The mighty Monarch, the mighty Mon - arch who hath come From out of

The mighty Monarch, the mighty Mon - arch who hath come From out of

The mighty Monarch, the mighty Mon - arch who hath come From out of

Mon - arch, the mighty Monarch, the mighty Mon - arch who hath come From out of

sf *f* *sf*

Ga - - li - lee! For-ward in or - der

Ga - - li - lee! For-ward in or - der

Ga - - li - lee! For-ward in or - der

Ga - - li - lee! For-ward in or - der

March to Cal-vary, march to Cal-vary, march to

March to Cal-vary, march to Cal-vary, march to

March to Cal-vary, march to Cal-vary, march to

March to Cal-vary, march to Cal-vary, march to

cresc. sff rall.

43 *a tempo*

Cal - va-ry, march _____ to Calvary,

Cal - va-ry, march _____ to Calvary,

Cal - va-ry, march _____ to Calvary,

Cal - va-ry, march _____ to Calvary,

43 *a tempo*

sf

ff

sf

mf *march* ——— to Cal-va-ry,

mf *march* ——— to Cal-va-ry,

mf *march* ——— to Cal-va-ry,

mf *march* ——— to Cal-va-ry,

dim. *poco*

mp *march* ——— to Cal - va-ry!

mp *march* ——— to Cal - va-ry!

mp *march* ——— to Cal - va-ry!

mp *march* ——— to Cal - va-ry!

a *poco* *mp* *dim.* *pp*

CALVARY.

Andante con moto.

pp *sempre pp*

mp

mp

cresc. - *f*

poco rit.

Soprano I. 2 *a tempo*
 Soprano II.
 Alto.
 Through the gate-way of the ci-ty, All-
 Through the gate-way of the ci-ty, All-

2 *a tempo* *pp*

All along the Way of Sor - row To Golgatha, Je - sus
 a - long the Way of Sor - row To Golgatha, Je - sus
 along the Way of So - row To Golgatha, Je - sus

pp

pass - es, All a-long the Way of Sorrow,
 pass - es, All a-long the Way of Sorrow,
 pass - es, All a-long the Way of Sorrow.

mp *cresc.*

poco rit. *mp* *3 a tempo*

Je - sus pass - es. Now He falters,

Je - sus pass - es, pass - es. Now He falters,

Je - sus pass - es, pass - es. *3 a tempo* Now He falters,

poco rit. *pp*

mf

now He stumbles, For the

now He stumbles, For the

now He stumbles, For the

dim.

cresc.

shame - ful Cross is hea - vy, And the sun is high in heav'n.

shameful Cross is hea - vy, And the sun is high in heav'n.

shameful Cross is hea - vy, And the sun is high in heav'n.

mp *cresc.*

4 *f*
 Close around Him throng the peo-ple Mocking, curs-ing, and revil-ing,
 Close a-round Him throng the peo-ple Mocking, curs-ing, and revil-ing,
 Close around Him throng the peo-ple Mocking, curs-ing, and revil-ing,
 4 *f sf sf sf*

mp
 And the wo-men fol-low af-ter Weeping for Him, and la-
 And the wo-men fol-low af-ter Weeping for Him, and la-
 And the wo-men fol-low af-ter Weeping for Him, and la-
 And the wo-men fol-low af-ter Weeping for Him, and la-
p cresc.

-ment-ing, Way of Sor-row,
 -ment-ing, Way of Sor-row,
 -ment-ing, Way of Sor-row,
 3 *mf* 3 3 3

5 *p* *Λ*

way of sor - row. Stained with blood and

way of sor - row. Stained with blood and

way of sor - row. Stained with blood and

mf *pp*

poco rall.

tears for ev - er.

tears for ev - er.

tears for ev - er.

poco rall. *pp a tempo*

6 *Moderato.*

f *mp*

Baritone Solo. CHRIST. *mf molto espressivo*

Women, weep not! women,

pp

poco rit.

weep not! weep not for One. Whoso will be at

pp *mf* *poco rit.*

a tempo

rest! Weep rather for the fate of fair Je - ru - sa - lem!

pp a tempo

f *poco rit.*

weep rather for the fate of fair Je - ru - sa - lem!

f *pp* *poco rit.*

a tempo *7 mf*

Weep for her sor-row, in the days to come—

f a tempo *pp*

f *poco rit.* *rall.*

Weep not for Me, weep not for Me! women,

poco rit. *pp* *rall.*

8 *a tempo (un poco più moto)*

weep not for Me!

a tempo *mp*

CHORUS.

Tenor.

Bass.

molto espressivo

Behold the Cross, the Cross up -

Behold the Cross, the Cross up -

mp

- lift - ed on the green hill - side, With strain - ing

- lift - ed on the green hill - side, With strain - ing

cresc. *poco a poco*

limbs they raise it on high, with strain ing

limbs they raise it on high, with strain - ing

cresc. *poco a poco*

limbs they raise it on high, With its bur - den of

limbs they raise it on high, With its bur - den of

f

rit. *a tempo*

pain, with its bur - den, its bur - den of pain.

pain, with its bur - den, its bur - den of pain.

dim. e rit. *a tempo*

9 Soprano. *mf* *mp*

Behold the King, the King of Sor - row, — crowned with many

9 Alto. *mf* *mp*

Behold the King, the King of Sor - row, — crowned with many

mp

mf

thorns. Mark how His feet and His hands have been nailed, —

mf

thorns. Mark how His feet and His hands have been nailed, —

p *cresc.* *poco* *a*

mark how His feet and His hands have been nailed To that

mark how His feet and His hands have been nailed To that

poco rit. *accel.*

ter - ri - ble Throne, that ter - ri - ble, ter - ri - ble Throne. —

ter - ri - ble Throne, that ter - ri - ble, ter - ri - ble Throne. —

rit. *p* *poco rit.* *accel.*

Soprano. *10 f Poco più mosso.*
 Be - hold the love, the love Di -

Alto. *f*
 Be - hold the love, the love Di -

Tenor. *f*
 Be - hold the love, the love Di -

Bass. *f*
 Be - hold the love, the love Di -

3 3 3 10 f Poco più mosso.

- vine, the love Di - vine of Him who

- vine, the love Di - vine of Him who

- vine, the love Di - vine of Him who

- vine, the love Di - vine of Him who

3 3 3 f

più tranquillo *cresc.* *poco*
p suf-fers there. Pa - tient-ly bear - ing sor-row and
p suf-fers there. Pa - tient-ly bear - ing sor - row and
p suf-fers there. Pa - tient-ly bear - ing sor - row and
p suf-fers there. Pa - tient-ly bear - ing sor-row and

più tranquillo *cresc.* *poco*

a *poco*
 shame, Pa - tient-ly bear - ing sor-row and
a *poco*
 shame, Pa - tient-ly bear - ing sor - row, sor-row and
a *poco*
 shame, Pa - tient-ly bear - ing sor - row, sor-row and
a *poco*
 shame, Pa - - tient-ly bear - ing sor - row and

a *poco*

shame Be - hold the love of Him who suffers there, Be -

shame Be - hold the love, of Him who suf - fers there,

shame Be - hold the love, the love of Him who suf - fers there,

shame Be - hold the love, the love of Him who suf - fers, Be -

- hold the love of Him who suffers there, Pa - tient-ly

Be - hold the love of Him who suf - fers,

Be - hold the love of Him who suffers there, Pa - tient-ly

- hold the love of Him who suf - fers,

11 *poco rall.* *a tempo*

11 *poco rall.* *mp a tempo*

bear - ing sor-row and shame, — sorrow and shame, —
 Pa - tient-ly bear - ing
 bear - ing sor-row and shame, — sorrow and shame, —
 Pa - tient-ly bear - ing

The first system consists of four staves. The top two are vocal staves in treble clef with a key signature of one sharp (F#). The bottom two are piano accompaniment staves in treble and bass clef. The music is in 4/4 time. The vocal parts have lyrics: "bear - ing sor-row and shame, — sorrow and shame, —" and "Pa - tient-ly bear - ing". The piano part provides harmonic support with chords and moving lines.

For the sins — of the world, the sins, the
 sorrow and shame, For the sins — of the world, the sins, the
 For the sins — of the world, the sins, the
 sorrow and shame, For the sins — of the world, the sins, the

rall.
rall.
rall. dim.

The second system also consists of four staves. The vocal parts have lyrics: "For the sins — of the world, the sins, the", "sorrow and shame, For the sins — of the world, the sins, the", and "For the sins — of the world, the sins, the". The piano part includes dynamic markings: *rall.* (ritardando) and *dim.* (diminuendo). The system concludes with a final chord in the piano part.

a tempo

sins_ of the world.____

sins_ of the world.____

sins of the world.____

sins_ of the world.____

p a tempo

p dim. rall. pp

12 *Allegro vivace.*

f sf

sf

Con furia.

CHORUS.

f *b* *>* Come

f *>* Come

f *b* *>* Come down from the Cross, Thou boaster, come down from the

f *>* Come down from the Cross, Thou boaster, come down from the

Con furia.

sf

sf

down from the Cross Thou boaster! Des - troy-er of Temples! Mi-

down from the Cross Thou boaster! Des - troy-er of Temples! Mi-

Cross, _____ Come down Des - troy-er of Temples! Mi-

Cross, _____ Come down! Des - troy-er of Temples! Mi-

sf

13 *ff*

-ra - cu-lous Bulder! Ha! Ha! Ha, ha, ha!

-ra - cu-lous Bulder! Ha! Ha! Ha, ha, ha!

-ra - cu-lous Bulder! Ha! Ha! Ha, ha, ha!

-ra - cu-lous Bulder! Ha! Ha! Ha, ha, ha!

13

sf

Hal Hal Ha, ha, ha!

Hal Hal Ha, ha, ha!

Hal Hal Ha, ha, ha! Come down from the Cross, Blas-

Hal Hal Ha, ha, ha! Come down from the Cross, Blas-

sf

Come down from the Cross, Blas-phemer!

Come down from the Cross, Blas-phemer!

-phemer! Come down from the Cross, Come down! Thou

-phemer! Come down from the Cross, Come down! Thou

Thou sa-viour of others, Thou

Thou sa-viour of others, Thou

Son of God, Thou Son of God,

Son of God, Thou Son of God,

mf *cresc.*

14 *ff*

sa-viour of others, Save now Thy-self, save

sa-viour of others, Save now Thy-self, save

Save now Thy-self, save

Save now Thy-self, save

14 *sf* *molto marcato* *ff*

now Thy-self, save now Thy-

now Thy-self, save now Thy-

now Thy-self, save now Thy-

now Thy-self, save now Thy-

f

-self!

-self!

-self!

-self!

15

Come down from the

Come down from the

Come down from the Cross, Pre - ten - der!

Come down from the Cross, Pre - ten - der!

15

sempre f

cresc. - - mf - poco - -

Cross, Pre - ten - der! Come down from the

mf

Cross, Pre - ten - der! Thou Ru - ler of Is - rael, Come down from the

cresc. - - poco - -

mf

Thou Ru - ler of Is - rael, Come down from the

mf

Come down from the

mf cresc. - - poco - -

- a - - poco

Cross, Come down from the Cross, And

Cross, Thou Ru - ler of Is - rael, Come down from the Cross, And

- a - - poco

Cross, Thou Ru - ler of Is - rael, Come down from the Cross, And

Cross, Come down from the Cross, And

- a - - poco

we will be-lieve Thee, and we will be-lieve Thee! Ha! Ha!

we will be-lieve Thee, and we will be-lieve Thee! Ha! Ha!

we will be-lieve Thee, and we will be-lieve Thee! Ha! Ha!

we will be-lieve Thee, and we will be-lieve Thee! Ha! Ha!

sf sf

Ha, ha, ha! Ha! Ha! Ha, ha, ha!

Ha, ha, ha! Ha! Ha! Ha, ha, ha!

Ha, ha, ha! Ha! Ha! Ha, ha, ha!

Ha, ha, ha! Ha! Ha! Ha, ha, ha!

sf sf sf

16

ff Where _____ is the God then. _____ In

Where _____ is the God then, _____ In

Where is the God, _____ where is the God then, _____ In

Where is the God, _____ where is the God then, _____ In

16

sf

Whom Thou hast trust - ed? Where _____

Whom Thou hast trust - ed? Where _____

Whom Thou hast trust - ed? Where is the God, _____

Whom Thou hast trust - ed? Where is the God, _____

is the God, then, In Whom Thou hast trust-
 is the God, then, In Whom Thou hast trust-
 where is the God, then, In Whom Thou hast trust-
 where is the God, then, In Whom Thou hast trust-

sf *cresc.*

-ed?
 -ed?
 -ed?
 -ed?

accel. *sf*

new
bars

17 *Molto moderato.* Sopranos. *Quasi Recit. con espress.* *loud* *Stop Solo*
 Two thieves with Hlmare

pp *pp*

cru - ci-fled. And one, whose bo-dy vain-ly writhes In a - go-ny un-

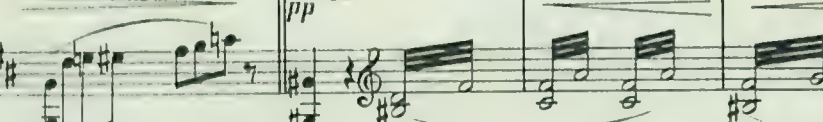
- speakable, Re - - viles the Saviour, and blasphemes;

18

Contraltos.

Contraltos. *mp*

The other, calmer in his pain, ——— Wist-fully, with his



The musical score for the Contraltos and Piano. The Contraltos part is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a rest, followed by a melody starting on a half note G#4, moving through A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, D86, E86, F#86, G#86, A86, B86, C87, D87, E87, F#87, G#87, A87, B87, C88, D88, E88, F#88, G#88, A88, B88, C89, D89, E89, F#89, G#89, A89, B89, C90, D90, E90, F#90, G#90, A90, B90, C91, D91, E91, F#91, G#91, A91, B91, C92, D92, E92, F#92, G#92, A92, B92, C93, D93, E93, F#93, G#93, A93, B93, C94, D94, E94, F#94, G#94, A94, B94, C95, D95, E95, F#95, G#95, A95, B95, C96, D96, E96, F#96, G#96, A96, B96, C97, D97, E97, F#97, G#97, A97, B97, C98, D98, E98, F#98, G#98, A98, B98, C99, D99, E99, F#99, G#99, A99, B99, C100, D100, E100, F#100, G#100, A100, B100, C101, D101, E101, F#101, G#101, A101, B101, C102, D102, E102, F#102, G#102, A102, B102, C103, D103, E103, F#103, G#103, A103, B103, C104, D104, E104, F#104, G#104, A104, B104, C105, D105, E105, F#105, G#105, A105, B105, C106, D106, E106, F#106, G#106, A106, B106, C107, D107, E107, F#107, G#107, A107, B107, C108, D108, E108, F#108, G#108, A108, B108, C109, D109, E109, F#109, G#109, A109, B109, C110, D110, E110, F#110, G#110, A110, B110, C111, D111, E111, F#111, G#111, A111, B111, C112, D112, E112, F#112, G#112, A112, B112, C113, D113, E113, F#113, G#113, A113, B113, C114, D114, E114, F#114, G#114, A114, B114, C115, D115, E115, F#115, G#115, A115, B115, C116, D116, E116, F#116, G#116, A116, B116, C117, D117, E117, F#117, G#117, A117, B117, C118, D118, E118, F#118, G#118, A118, B118, C119, D119, E119, F#119, G#119, A119, B119, C120, D120, E120, F#120, G#120, A120, B120, C121, D121, E121, F#121, G#121, A121, B121, C122, D122, E122, F#122, G#122, A122, B122, C123, D123, E123, F#123, G#123, A123, B123, C124, D124, E124, F#124, G#124, A124, B124, C125, D125, E125, F#125, G#125, A125, B125, C126, D126, E126, F#126, G#126, A126, B126, C127, D127, E127, F#127, G#127, A127, B127, C128, D128, E128, F#128, G#128, A128, B128, C129, D129, E129, F#129, G#129, A129, B129, C130, D130, E130, F#130, G#130, A13

glaz-ing eyes Re-gard-ing Je - sus, prays of Him For - giv-ness, In this

pp

poco rit.

passing world of woe, Re - mem - brance in the world that lies be -

poco rit.

pp

19 *a tempo*

Tenors. - yond!

pp

Remembrance in the world that lies be - yond!

Basses. *pp*

Remembrance in the world that lies be - yond!

19 *a tempo*

pp

L'istesso tempo.

f

Baritone Solo. CHRIST.

20

molto espress.

poco rall.

a tempo

pp

Be not a -

- fraid! This mor - tal a - go-ny Is but the cleans - ing fire

Thro' which thy spir-it, pu - ri-fied shall rise,

cresc.

f

thro' which thy spir-it, pu - ri-fied shall rise

poco rit.

p *mf*

And, pass - ing hence, be evermore at rest In

a tempo (animato) *rit.*

a tempo *rit.*

mp

a tempo

Par - a - dise.

a tempo

mf

f

rall.

21

*a tempo**cresc.**mp*

Be not a - fraid! The mist will roll a - way, Be not a -

*a tempo**pp*

- fraid! The mist will roll a - way

And thou shalt see the

mp

largamente

brightness of the better world be - yond, Thou shalt see the

largamente

mf

poco rall.

rapture of the blessed ones at rest In

poco rall.

mf

a tempo

Par - a - dise.

a tempo

mp *cresc.*

22

poco rit. *a tempo*

pp

Be not a - fraid, ——— be not a - fraid! ———

cresc.

Before yon scorching sun His course hath run, Thy sins for -

f *mp* *p* *mp* *cresc.*

- giv'n, and thy suff' - ring o'er, ——— thy sins for -

poco accel. *accel.* *poco* *a*

- giv'n, and thy suff' - ring o'er ——— Thou shalt

cresc. *rall.* *largamente* *f*

be with Me in the healing shades of Par - a - dise,

rall. *a tempo*

In the healing shades of Par - a - dise.

rall. *a tempo*

f *cresc.*

mf *dim.* *e - rall.* *pp* *rall.*

23 *Moderato.* Soprano.

mp At the

mp At the

23 *Moderato.*

pp *pp*

CHORUS.

Cross their vigil keeping, Through the long, long hours of

Cross their vigil keeping, Through the long, long hours of

pp

sorrow, Kneel — the faithful wo - men, weeping,

sor - row, Suff' - ring as

24

When the ones they love are tortur'd,

wo - men suffer, When the ones they love are tor - tur'd,

24

p

And they have no pow'r to save them, no pow'r to

And they have no pow'r to save them, no pow'r to

pp

save them.

save them.

pp

poco rall.

25 Soprano Solo, MARY- JESUS' MOTHER.
molto espressivo

mp

Son of mine, my tears are fall-ing As I watch Thee bleed-ing, dy-ing,

pp

As I watch Thee bleed - ing, dy - ing For the sin-ners who-re-

pp

- ject Thee. And I cannot see Thy glo - ry Through the

mist of doubt and sor-row, through the mist of doubt and sor - row.

poco rit.

Handwritten:
28
Reminds
mine

26 Contralto Solo. MARY MAGDALENE.

a tempo

mf

Friend of sinners, I am kneeling

pp a tempo

mp dim.

poco rit.

a tempo

At Thy feet in bit - ter an - guish, and my ve-ry soul is

poco rit.

pp a tempo

27

Mezzo-Soprano Solo. MARY, WIFE OF CLEOPHAS.

Praying to the Lord — Thy Fa-ther that He give Thee strength — to —

pp

poco rit.

suf - fer, strength — to — suf - fer In this

poco rit. *pp*

poco rit.

hour of tri - bu - la - tion, In this hour of pain this

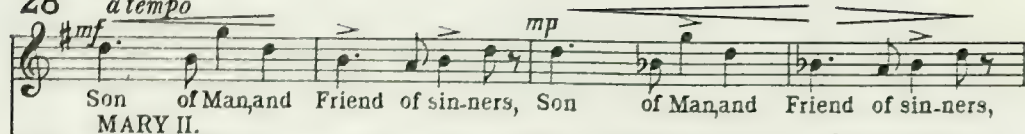
poco rit. *sempre pp*

a tempo

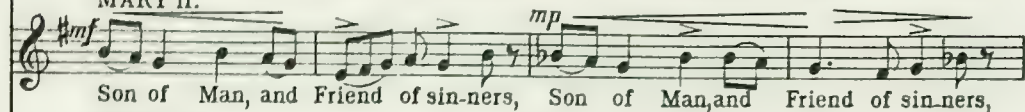
hour of pain and dark - ness.

pp a tempo

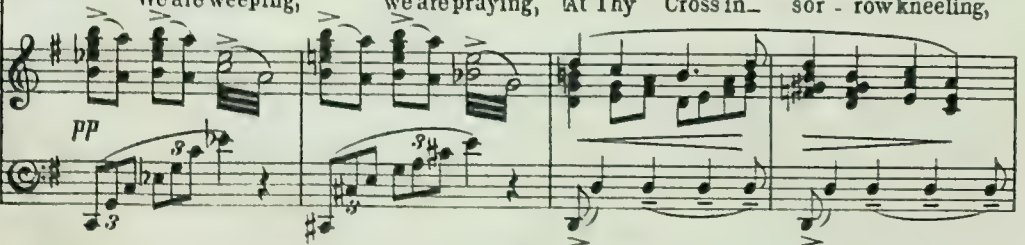
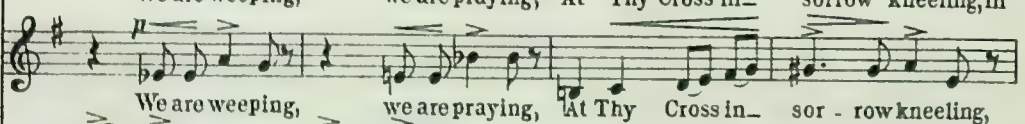
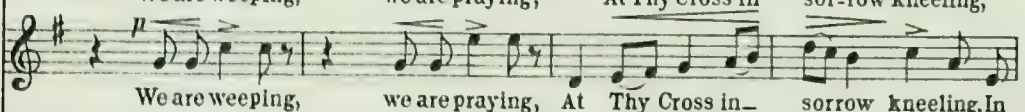
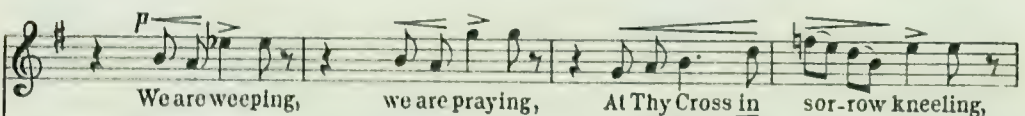
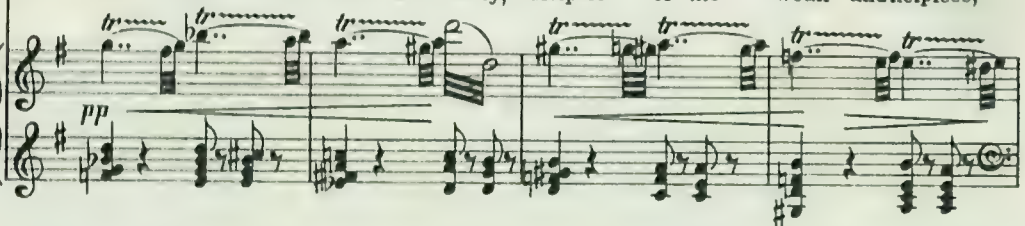
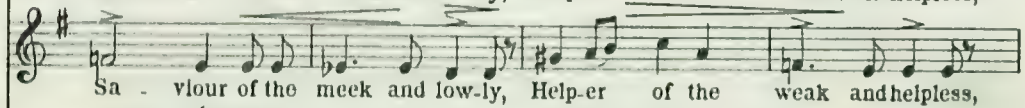
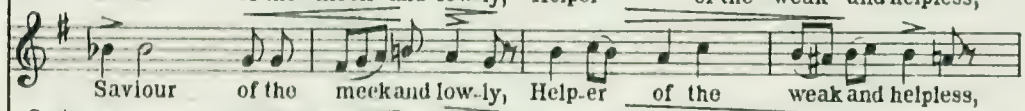
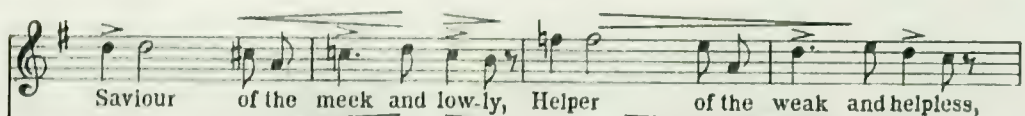
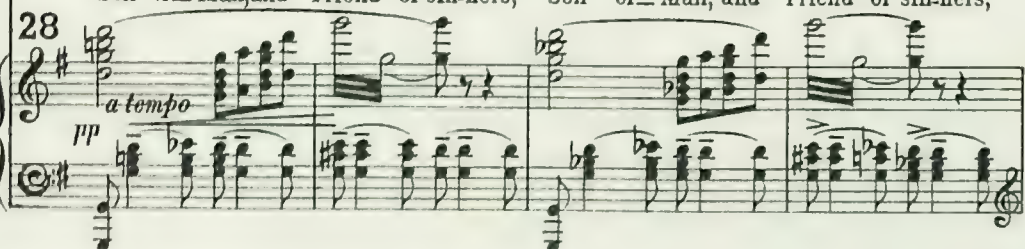
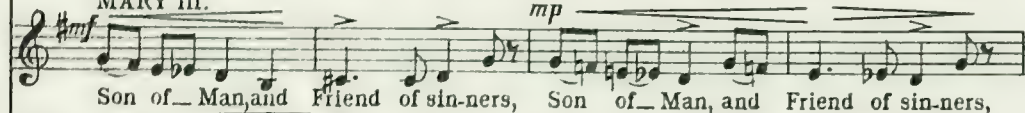
MARY I.

28 *a tempo*

MARY II.



MARY III.



rit. poco 29 *a tempo*

At Thy Cross in sor-row kneeling, Son of Man and Friend of sinners,

sor - row, in sor-row kneeling, Son of Man and Friend of sinners,

At Thy Cross in sor - row kneeling, Son of Man and Friend of sinners,

rit. poco 29 *mp a tempo*

Son of Man and Friend of sinners, Sa - viour of the meek and lowly,

Son of Man and Friend of sinners, Sa-viour of the meek and lowly,

Son of Man and Friend of sinners, Sa-viour of the meek and lowly,

Help - er of the weak and helpless, We are weep - ing, we are

Helper of the weak and helpless, We are weep - ing, we are

Helper of the weak and helpless, We are weep - ing, we are

p

30 *Allegro molto.*

pp

cresc. molto
fff

cresc.
poco a poco

f
cresc.
fff

fff
sf
fff
sf
fff
sf

mf
cresc.
poco

CHORUS.

f Lo! at the sixth hour, o - ver

f Lo! at the sixth hour, o - ver

f Lo! at the sixth hour, o - ver

f Lo! at the sixth hour, o - ver

all the land The dark - - -

all the land The dark - - -

all the land The dark - - -

all the land The dark - - -

- ness falls; The

- ness falls; The

- ness falls; The

- ness falls; The

mf

noon - - day sun, the noon - - day

noon - - day sun, the noon - - day

noon - - day sun, the noon - - day

noon - - day sun, the noon - - day

sfmf

sun is blot - - - - - ted

sun is blot - - - - - ted

sun is blot - - - - - ted

sun is blot - - - - - ted

out. Dark -

out. Dark -

out. Dark -

out. Dark -

mf

f

ness! Dark - - - ness!

ness! Dark - - - ness!

ness! Dark - - - ness!

mf *>*

mf *>*

mf *>*

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs, showing chords and melodic lines.

cresc.

Piano accompaniment for the second system, continuing the musical texture with various chords and melodic fragments.

Four empty vocal staves, each with a treble clef and a key signature of two flats (B-flat and E-flat).

ff *dim.* *e* *rall.* *p*

Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs, showing chords and melodic lines.

32

Molto moderato.

Four-part vocal setting with piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Vocal parts (Soprano, Alto, Tenor, Bass):

- Soprano: Fa - - ther Om -
- Alto: Fa - - ther Om -
- Tenor: Fa - - ther Om - ni - po - tent, — Fa - - ther Om -
- Bass: Fa - - ther Om - ni - po - tent, — Fa - - ther Om -

32

Molto moderato.

Piano accompaniment for measures 32-35. The left hand plays a continuous eighth-note pattern, while the right hand provides harmonic support with chords and moving lines. Dynamics range from *pp* (pianissimo) to *f* (forte).

Continuation of the four-part vocal setting and piano accompaniment. The piano part continues with its characteristic eighth-note accompaniment. Dynamics include *mf* (mezzo-forte).

Vocal parts (Soprano, Alto, Tenor, Bass):

- Soprano: - ni - po - tent, — to
- Alto: - ni - po - tent, — to
- Tenor: - ni - po - tent, — Fa - - ther Om - ni - po - tent, — to
- Bass: - ni - po - tent, — Fa - - ther Om - ni - po - tent, — to

Thee, Out of the gath'-ring gloom, we cry. *ff*

Thee, Out of the gath'-ring gloom, we cry. *ff*

Thee, Out of the gath'-ring gloom, we cry. *ff*

Thee, Out of the gath'-ring gloom, we cry. *ff*

Thee, Out of the gath'-ring gloom, we cry. *ff*

silent. silent.

Allegro molto.

33

p *cresc.* *poco*

poco

mf In the fields the cat-tle, hum-ble chil-dren of the

mf In the fields the cat-tle, hum-ble chil-dren of the

mf In the fields the cat-tle, hum-ble chil-dren of the

mf In the fields the cat-tle, hum-ble chil-dren of the

mf In the fields the cat-tle, hum-ble chil-dren of the

sf *mf*

Lord, af - fright - ed stand.

Lord, af - fright - ed stand.

Lord, af - fright - ed stand.

Lord, af - fright - ed stand.

Pale fa - ces gather in the dark - en'd streets,

Pale fa - ces gather in the dark - en'd streets,

Pale fa - ces gather in the dark - en'd streets,

Pale fa - ces gather in the dark - en'd streets,

Wild

Wild

Wild

Wild

cresc. - *accel.* - - - 34

eyes are raised to the aw - ful sky,

eyes are raised to the aw - ful sky,

cresc. - *accel.* - - -

eyes are raised to the aw - ful sky,

eyes are raised to the aw - ful sky,

cresc. - *accel.* - - - 34

f

Più allegro.

ff And ter-ror

ff And ter-ror

ff And ter-ror

ff And ter-ror

Più allegro.

reigns— for three long hours, su-preme in— ev'-ry heart,—

reigns— for three long hours, su-preme in— ev'-ry heart,—

reigns— for three long hours, su-preme in— ev'-ry heart,—

reigns— for three long hours, su-preme in— ev'-ry heart,—

Ter-ror reigns for three long hours— su-

Ter-ror reigns for three long hours— su-

Ter-ror reigns for three long hours— su-

Ter-ror reigns for three long hours— su-

rall.
- preme in— ev' - ry heart.

rall.
- preme in— ev' - ry heart.

rall.
- preme in— ev' - ry heart.

rall.
- preme in— ev' - ry heart.

rall.
mp

35

f a tempo

dim.

poco a poco

dim. *e rall.*

pp

36 *Molto moderato.*
Baritone Solo. CHRIST.

Molto moderato. *f* *>* *>* *>* *>*

My God! My God!

mf *pp* *pp sempre*

più espressivo

Hast Thou for - sak - en Me? My God!

pp

accel. *rall.* *RECIT.*

My God! Hast Thou for - sak - en Me? hast Thou for -

accel. *rall.*

- sak - en Me? My God! Hast Thou for - sak - en Me?

pp

37 *Molto allegro.*

CHORUS.

He call-eth E - li-as! Now we shall see Whether E -

He call-eth E - li-as! Now we shall see Whether E -

He call-eth E - li-as! Now we shall see Whether E -

mf Whether E -

37 *Molto allegro.*

He call-eth E - li-as! Now we shall see Whether E -

ff - li-as will come and de - liv - er Him.

ff - li-as will come and de - liv - er Him.

ff - li-as will come and de - liv - er Him.

ff - li-as will come and de - liv - er Him.

sf *poco rall.*

38 *Meno mosso.*
Baritone Solo. CHRIST.

mp Fa-ther! in - to Thy hands My spir - it

Meno mosso.
pp *mp*

I com - mend! In - to Thy hands

pp

cresc. My spir-it I com - mend! *Meno mosso.*

pp

SOLI.

Soprano I. MARY I. *p* It is fin - ish'd.

Contralto. MARY III. *p* It is fin - ish'd.

Baritone. *mp* It is fin - ish'd.

p

Grandioso.

CHORUS.

It is fin - ish'd.

It is fin - ish'd.

It is fin - ish'd.

It is fin - ish'd.

accel. cresc. *cresc. molto* *ff*

39

sf *rall.*

sf *rall.*

sf *rall.*

SOLI & CHORUS.

MARY I and Soprano. *f*

It it finish'd! He hath triumph'd! It is

MARY II & III and Contralto.

It it finish'd! He hath triumph'd! It is

PILATE and Tenor.

It it finish'd! He hath triumph'd! It is

Bass.

It it finish'd! He hath triumph'd! It is

40

*pesante**f**f**L'istesso tempo.*

fin-ish'd! He hath triumph'd! It is fin-ish'd! He hath triumph'd!

fin-ish'd! He hath triumph'd! It is fin-ish'd! He hath triumph'd!

fin-ish'd! He hath triumph'd! It is fin-ish'd! He hath triumph'd!

fin-ish'd! He hath triumph'd! It is fin-ish'd! He hath triumph'd!

*L'istesso tempo.**sf**sf**sf**sf*

L'istesso tempo.

ff

Christ hath triumph'd, Christ hath triumph'd! Sin and death to

ff

Christ hath triumph'd, Christ hath triumph'd! Sin and death to

ff

Christ hath triumph'd, Christ hath triumph'd! Sin and death to

ff

Christ hath triumph'd, Christ hath triumph'd! Sin and death to

L'istesso tempo.

Himshallyeld, For the work _____ of our sal-va-tion With His blood for

Himshallyeld, For the work _____ of our sal-va-tion With His blood for

Himshallyeld, For the work _____ of our sal-va-tion With His blood for

Himshallyeld, For the work _____ of our sal-va-tion With His blood for

aye is sealed. — Christ hath tri - umph'd.

aye is sealed. — Christ hath tri - umph'd.

aye is sealed. — Christ hath tri - umph'd.

aye is sealed. — Christ hath tri - umph'd.

cresc.

41 *mf*

Lo! the so - lid earth is sha-ken, Lightnings flash a-

mf

Lo! the so - lid earth is sha-ken, Lightnings flash a-

mf

Lo! the so - lid earth is sha-ken, Lightnings flash a-

mf

Lo! the so - lid earth is sha-ken, Lightnings flash a-

41

mf *cresc.* *molto*
- cross theskies, And the quiet dead, a - wak - en'd, From their riv - en graves a -

mf *cresc.* *molto*
- cross theskies, And the quiet dead, a - wak - en'd, From their riv - en graves a -

mf *cresc.* *molto*
- cross theskies, And the qui - et dead, a - waken'd, From their riv - en graves a -

mf *cresc.* *molto*
- cross theskies, And the qui - et dead, a - wak - en'd, From their riv - en graves a -

mf *cresc.* *f*

ff
- rise, from their riv - en graves a - rise. —

ff
- rise, a-rise, from their riv - en graves a - rise. —

ff
- rise, a-rise, from their riv - en graves a - rise. —

ff
- rise, a-rise, from their riv - en graves a - rise. —

sf

42

p *mp*

Hark! hark! 'Tis the

Hark! hark! 'Tis the

THREE SOLO VOICES.

p *mp*

Hark! a song of tri-umph ri-ses O'er earth's tumult far a - way.

Hark! a song of tri-umph ri-ses O'er earth's tumult far a - way.

42

fp

Choir an - gel - ic singing In the land of per - fect day.

Choir an - gel - ic singing In the land of per - fect day.

pp *cresc.*

43 *mp* THREE
SOLO VOICES.

CHORUS.

Hark! a sound of tri-umph ri - ses O'er earth's tumult far a-way. 'Tis the

Hark! a sound of tri-umph ri - ses O'er earth's tumult far away. 'Tis the

Hark! a sound of tri-umph ri - ses O'er earth's tumult far a-way.

Hark! a sound of tri - umph O'er earth's tumult far a-way.

43 *mp* *f*

Choir an - gel - ic sing - ing In the land of per - fect

Choir an - gel - ic sing - ing In the land of per - fect

pp

44

day. ———

day. ———

CHORUS.

ff Christ hath

ff Christ hath

ff Christ hath

ff Christ hath

44

sf

f

mp *cresc. poco a poco*

tri - umph'd. Sure - ly He who meek - ly suf-fer'd

mp *cresc. poco a poco*

tri - umph'd. Sure - ly He who meek - ly suf-fer'd

mp *cresc. poco a poco*

tri - umph'd. Sure - ly He who meek - ly suf-fer'd

mp *cresc. poco a poco*

tri - umph'd. Sure - ly He who meek - ly suf-fer'd

mp *cresc. poco a poco*

Shame and grief, and pain un-told, Was in truth the

Shame and grief, and pain un-told, Was in truth the

Shame and grief, and pain un-told, Was in truth the

Shame and grief, and pain un-told, Was in truth the

cresc. *poco* *a* *poco*
Man of Sor-rows Promised by the Seer, the Seer of old.—

cresc. *poco* *a* *poco*
Man of Sor-rows Promised by the Seer, the Seer of old.—

cresc. *poco* *a* *poco*
Man of Sor-rows Promised by the Seer, the Seer of old.—

cresc. *poco* *a* *poco*
Man of Sor-rows Promised by the Seer, the Seer of old.—

45

Sure - ly He whom men re-ject - ed Was the Son of God ——— most

Sure - ly He whom men re-ject - ed Was the Son, the Son of God most

Sure - ly He whom men re-ject - ed Was the Son of God ——— most

Surely He whom men re-ject - ed Was the Son, the Son of God most

45

f

cresc.

High, ——— Conqueror of Sin and Sa - tan,

High, ——— Con - quer-or of Sin and Sa - tan,

High, — Conqueror, Con - quer-or of Sin and Sa - tan,

High, Conqueror, Conqueror of Sin and Sa - tan,

pesante 46 *rall.*

Lord of all E - ter - ni-ty! Lord of all E -

Lord of all E - ter - ni-ty! Lord of all E -

Lord of all E - ter - ni-ty! Lord of all E -

Lord of all E - ter - ni-ty! Lord of all E -

fff *rall.*

a tempo

- ter - ni - ty!

- ter - ni - ty!

- ter - ni - ty!

- ter - ni - ty!

ff a tempo

rall. *fff*

fff

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pesante

Lord of all E - ter - ni-

Lord of all E - ter - ni-

Lord of all E - ter - ni-

Lord of all E - ter - ni-

ff

a tempo

- ter - ni - ty!

- ter - ni - ty!

- ter - ni - ty!

- ter - ni - ty!

ff a tempo

rall.

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THE DEATH OF MINNEHAHA (Sol-Fa, 1/0)	1/0	—	—	(Ditto, Sol-Fa, 0/9)	—	—	—
HIAWATHA'S DEPARTURE (Sol-Fa, 1/0)	2/0	—	—	SONS OF THE EMPIRE (School Cantata) ...	1/0	—	—
THE BLIND GIRL OF CASTEL-CUILLÉ ...	2/6	3/0	—	(Ditto, Sol-Fa, 0/6)	—	—	—
(Ditto, Sol-Fa, 1/0)	—	—	—	E. FANING.			
MEG BLANE (Sol-Fa, 0/9)	2/0	—	—	BUTTERCUPS AND DAISIES (Female voices) ...	2/6	—	—
FREDERICK CORDER.				(Ditto, Sol-Fa, 1/0)	—	—	—
THE BRIDAL OF TRIERMAIN (Sol-Fa, 1/0)	2/0	—	—	HENRY FARMER.			
SIR MICHAEL COSTA.				MASS, IN B FLAT (Latin and English) (Sol-Fa, 1/0)	2/0	2/6	3/6
THE DREAM	1/0	—	—	PERCY E. FLETCHER.			
H. COWARD.				THE TOY REVIEW (Operetta) (Sol-Fa, 0/8)	1/6	—	—
GARETH AND LINET (Sol-Fa, Choruses only) 1/0	2/6	—	—	THE ENCHANTED ISLAND (Female voices) ...	2/0	—	—
THE STORY OF BETHANY (Sol-Fa, 1/0) ...	2/6	3/0	—	(Ditto, Sol-Fa, 0/9)	—	—	—
F. H. COWEN.				J. C. FORRESTER.			
ADAUGHTER OF THE SKA (Female vv.) (Sol-Fa, 1/0)	2/0	—	—	THE KALENDAR (Operetta) (Sol-Fa, 0/9) ...	2/0	—	—
A SONG OF THANKSGIVING	1/6	—	—	MYLES B. FOSTER.			
CHRISTMAS SCENES (Female voices) (Sol-Fa, 0/9)	2/0	—	—	SNOW FAIRIES (Female voices) (Sol-Fa, 0/6)	1/6	—	—
CORONATION ODE	1/6	—	—	THE ANGELS OF THE BELLS (Female voices)...	1/6	—	—
ODE TO THE PASSIONS (Sol-Fa, 1/0) ...	2/0	—	—	(Ditto, Sol-Fa, 0/8)	—	—	—
RUTH (Sol-Fa, 1/0)	4/0	4/6	6/0	THE BONNIE FISHWIVES (Female vv.) (Sol-Fa, 0/9)	2/6	—	—
ST. JOHN'S EVE (Sol-Fa, 1/0)	2/6	3/0	4/0	THE COMING OF THE KING (Female voices)...	1/6	—	—
SLEEPING BEAUTY (Sol-Fa, 1/0)	2/6	3/0	4/0	(Ditto, Sol-Fa, 0/8)	—	—	—
SUMMER ON THE RIVER (Female vv.) (Sol-Fa, 0/9)	2/0	—	—	ROBERT FRANZ.			
THE ROSE OF LIFE (Female voices) (Sol-Fa, 0/9)	2/0	—	—	PRaise YE THE LORD (117th Psalm)	1/0	—	—
THE WATER LILY	2/6	—	—	NIELS W. GADE.			
VILLAGE SCENES (Female voices) (Sol-Fa, 0/9)	1/6	—	—	CHRISTMAS EVE (Sol-Fa, 0/4)	1/0	1/6	—
J. MAUDE CRAMENT.				COMALA	2/0	2/6	4/0
I WILL, MAGNIFY THEE, O GOD (145th Psalm)...	2/6	—	—	ERL-KING'S DAUGHTER (Sol-Fa, 0/9) ...	1/0	1/6	2/6
LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—	—	PSYCHE (Sol-Fa, 1/6)	2/6	3/0	4/0
W. CRESER.				SPRING'S MESSAGE (Sol-Fa, 0/3)	0/8	—	—
EUDORA (A dramatic Idyll)	2/6	—	—	THE CRUSADERS (Sol-Fa, 1/0)	2/0	2/6	4/0
W. CROTCH.				ZION	1/0	1/6	2/6
PALESTINE	3/0	3/6	5/0	HENRY GADSBY.			
W. H. CUMMINGS.				ALCESTIS (Male voices)	4/0	—	—
THE FAIRY RING	2/6	—	—	COLUMBUS (Male voices)	2/6	—	—
W. G. CUSINS.				LORD OF THE ISLES (Sol-Fa, 1/6)	2/6	—	—
TE DEUM, IN B FLAT	1/6	—	—	ODE (for S.S.A.)	1/0	—	—
FÉLICIEN DAVID.				F. W. GALPIN.			
THE DESERT (Male voices)	1/6	2/0	3/0	YE OLDE ENGLYSHE PASTYMES	1/6	—	—
H. WALFORD DAVIES.				G. GARRETT.			
HERVÉ RIEL	1/0	—	—	HARVEST CANTATA (Sol-Fa, 0/6)	1/0	—	—
THE TEMPLE	4/0	5/0	6/0	THE SHUNAMITE	3/0	—	—
THE THREE JOVIAL HUNSMEN (Folio) ...	1/6	—	—	THE TWO ADVENTS	1/6	—	—
P. H. DIEMER.				R. MACHILL GARTH.			
BETHANY	4/0	—	—	EZEKIEL	4/0	—	—
M. E. DOORLY.				THE WILD HUNSMAN	1/0	1/6	—
LAZARUS	2/6	—	—	A. R. GAUL.			
F. G. DOSSERT.				AROUND THE WINTER FIRE (Female voices) ...	2/0	—	—
COMMUNION SERVICE, IN E MINOR	2/0	—	—	(Ditto, Sol-Fa, 0/9)	—	—	—
MASS, IN E MINOR	5/0	—	—	A SONG OF LIFE (Ode to Music) (Sol-Fa, 0/6)	1/0	—	—
LUCY K. DOWNING.				ISRAEL IN THE WILDERNESS (Sol-Fa, 1/0)	2/6	3/0	4/0
A PARABLE IN SONG	2/0	—	—	JOAN OF ARC (Sol-Fa, 1/0)	2/6	3/0	4/0
F. DUNKLEY.				PASSION SERVICE	2/6	3/0	4/0
THE WRECK OF THE HESPERUS	1/0	—	—	RUTH (Sol-Fa, 0/9)	2/0	2/6	4/0
				THE ELFIN HILL (Female voices)	2/0	—	—
				THE HARE AND THE TORTOISE (Sol-Fa, 0/6) ...	1/6	—	—
				THE HOLY CITY (Sol-Fa, 1/0)	2/6	3/0	4/0
				THE LEGEND OF THE WOOD (Female voices)...	1/0	—	—
				(Ditto, Sol-Fa, 0/6)	—	—	—
				THE PRINCE OF PEACE Sol-Fa, 1/0)	2/6	3/0	4/0

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GLUCK.				BASIL HARWOOD.			
ORPHEUS (Choruses, Sol-Fa, 10) ...	36	—	—	INCLINA, DOMINE (6th Psalm) ...	30	—	—
(Ditto, Act II. ONLY) ...	16	—	—	F. K. HATTERSLEY.			
HERMANN GOETZ.				KING ROBERT OF SICILY ...	26	—	—
BY THE WATERS OF BABYLON (137th Psalm) ...	10	—	—	HAYDN.			
NUNIA ...	10	—	—	FIRST MASS, IN B FLAT (Latin) ...	10	16	26
THE WATER-LILY (Male voices) ...	16	—	—	(Ditto) (Latin and English) ...	10	16	26
A. M. GOODHART.				INSANÆ ET VANÆ CURÆ (Latin and English) ...	04	—	—
ARETHUSA ...	10	—	—	SECOND MASS, IN C (Latin) ...	10	16	26
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CH. GOUNOD.				THE CREATION, Pocket Edition ...	10	16	26
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MESSE SOLENNELLE (St. Cecilia) ...	10	16	26	BATTISON HAYNES.			
MORS ET VITA (Latin or English) ...	06	6	7	A SEA DREAM (Female voices) (Sol-Fa, 00) ...	26	—	—
(Ditto) (Sol-Fa, Latin and English) ...	20	—	—	THE FAIRIES' ISLE (Female voices) ...	26	—	—
O COME NEAR TO THE CROSS (Stabat Mater) ...	08	—	—	THE SEA FAIRIES (Female voices) (Sol-Fa, 00) ...	16	—	—
OUT OF DARKNESS ...	10	—	—	C. SWINNERTON HEAP.			
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THE REDEMPTION (English Words) (Sol-Fa, 20) ...	50	60	76	EDWARD HECHT.			
(Ditto) (French Words) ...	84	—	—	ERIC THE DANE ...	30	—	—
(Ditto) (German Words) ...	100	—	—	O MAY I JOIN THE CHOIR INVISIBLE ...	10	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON				GEORG HENSCHEL.			
THE CROSS (Fitz Jerusalem) ...	10	—	—	OUT OF DARKNESS (137th Psalm) ...	20	—	—
TROISIÈME MESSE SOLENNELLE ...	26	—	—	STABAT MATER ...	26	—	—
C. H. GRAUN.				TE DEUM LAUDAMUS, IN C ...	10	—	—
TE DEUM ...	20	26	40	HENRY HILKS.			
THE PASSION OF OUR LORD (Der Tod Jesu) ...	20	26	40	THE CRUSADERS ...	26	—	—
ALAN GRAY.				GOD IS OUR REFUGE ...	00	—	—
ARETHUSA ...	16	—	—	WAR IN THE HOUSEHOLD ...	40	—	—
A SONG OF REDEMPTION ...	16	—	—	FERDINAND HILLER.			
THE LEGEND OF THE ROCK-BOUY BELL ...	10	—	—	A SONG OF VICTORY (Sol-Fa, 00) ...	10	16	—
THE WIDOW OF ZAREPHATH ...	20	—	—	NALA AND DAMAYANTI ...	40	—	00
J. O. GRIMM.				ALL THEY THAT TRUST IN THEE ...	08	—	—
THE SOUL'S ASPIRATION ...	10	—	—	H. E. HODSON.			
G. HALFORD.				THE GOLDEN LEGEND ...	20	—	—
THE PARACLETE ...	20	—	—	HEINRICH HOFMANN.			
E. V. HALL.				CHAMPAGNERLIED (Male voices) ...	10	—	—
IS IT NOTHING TO YOU (Sol-Fa, 03) ...	08	—	—	CINDERELLA ...	40	—	—
HANDEL.				MELUSINA ...	20	26	40
ACIS AND GALATEA ...	10	16	26	SONG OF THE NORNS (Female voices) ...	10	—	—
(Ditto, New Edition, edited by J. Barnby (Sol-Fa, 10)) ...	10	16	26	C. HOLLAND.			
ALCESTE ...	20	—	—	AFTER THE SKIRMISH ...	10	—	—
ALEXANDER BALUS ...	30	36	50	T. S. HOLLAND.			
ALEXANDER'S FEAST ...	20	26	40	KING GOLDEMAR (Operetta) (Sol-Fa, 00) ...	20	—	—
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CHANDOS TE DEUM ...	10	16	26	COMMUNION SERVICE, IN B FLAT ...	20	—	40
CORONATION AND FUNERAL ANTHEMS ...	—	—	50	(Ditto) IN E FLAT ...	20	—	40
Or, singly.—				(Ditto) IN D ...	20	—	40
LET THY HAND BE STRENGTHENED ...	06	—	—	FIRST MASS, IN B FLAT ...	10	16	26
MY HEART IS INDITING ...	08	—	—	QUOD IN ORBE (Latin and English) ...	04	—	—
THE KING SHALL REJOICE (Sol-Fa, 03) ...	00	—	—	SECOND MASS, IN E FLAT ...	10	16	26
THE WAYS OF ZION ...	10	—	—	THIRD MASS, IN D ...	10	16	26
ZADOK THE PRIEST (Sol-Fa, 01½) ...	03	—	—	W. H. HUNT.			
DEBORAH ...	20	26	40	STABAT MATER ...	30	36	—
DETTINGEN TE DEUM ...	10	16	26	G. F. HUNTLEY.			
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(Ditto) (CHORUSES ONLY) ...	08	12	—	THE YEAR ...	20	26	—
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NI SI DOMINUS ...	10	—	—	CINDERELLA (Operetta) (Sol-Fa, 10) ...	20	—	—
O COME, LET US SING UNTO THE LORD				D. JENKINS.			
(5th Chandos Anthem) ...	10	—	—	DAVID AND SAUL (Sol-Fa, 20) ...	30	36	—
ODE ON ST. CECILIA'S DAY ...	10	16	26	A. JENSEN.			
O PRAISE THE LORD (6th Chandos Anthem) ...	10	—	—	THE FEAST OF ADONIS ...	10	16	—
O PRAISE THE LORD, YE ANGELS ...	26	—	—				
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SAUL (CHORUSES ONLY, 10) ...	20	26	40				
SEMELE ...	30	36	50				
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C. WARWICK JORDAN.				COMMUNION SERVICE, IN A ...	1/0	—	—
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N. KILBURN.				FESTIVAL TE DEUM IN A (Sol-FA, 0,2) ...	0/6	—	—
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BY THE WATERS OF BABYLON (137th Psalm) ...	1/6	—	—	J. H. MEE.			
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THE ROMANCE OF THE ROSES ...	2/6	—	—	HORATIUS (Male voices) ...	1/0	—	—
THE SANDS O' DEE (Sol-FA, 0,2) ...	1/0	—	—	MISSA SOLENNIS, IN B FLAT ...	2/0	—	—
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H. LAHKE.				AS THE HART PANTS (42nd Psalm) (Sol-FA, 0,6) ...	1/0	—	—
THE SLEEPING BEAUTY (Female vv.) (Sol-FA, 0,6) ...	2/6	—	—	COME, LET US SING (95th Psalm) (Sol-FA, 0,6) ...	1/0	—	—
EDWIN H. LEMARE.				NOT UNTO US, O LORD (115th Psalm) ...	1/0	—	—
'TIS THE SPRING OF SOULS TO-DAY ...	1/0	—	—	WHEN ISRAEL OUT OF EGYPT CAME ...	1/0	—	—
LEONARDO LEO.				(Ditto, Sol-FA, 0,9) ...	1/0	1/6	4/0
DIXIT DOMINUS ...	1/0	1/0	—	ATHALIE (Sol-FA, 0,8) ...	1/0	1/6	4/0
F. LEONI.				AVE MARIA (Saviour of Sinners) (Double Choir) ...	1/0	—	—
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THIRTEENTH PSALM ...	2/0	—	—	HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0,2) ...	1/0	—	—
C. H. LLOYD.				Ditto ...	0/4	—	—
A HYMN OF THANKSGIVING ...	2/0	—	—	HYMN OF PRAISE (Lohengrin) (Sol-FA, 1,0) ...	1/0	1/6	2/6
ALCESTIS (Male voices) ...	1/6	—	—	JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0,1½) ...	0/4	—	—
ANDROMEDA ...	3/0	3/6	5/0	LAUDA SION (Praise Jehovah) (Sol-FA, 0,9) ...	2/0	2/6	4/0
A SONG OF JUDGMENT ...	2/6	3/0	4/0	LORD, HOW LONG WILT THOU (Sol-FA, 0,4) ...	1/0	—	—
HERO AND LEANDER ...	1/6	—	—	LORELEY (Sol-FA, 0,6) ...	1/0	—	—
ROSSALI ...	2/0	—	—	MAN IS MORTAL (8 voices) ...	1/0	—	—
SIR OGIE AND THE LADIE ELSE ...	1/6	—	—	MIDSUMMER NIGHT'S DREAM (Female voices) ...	1/0	—	—
THE GLEANERS' HARVEST (Female voices) ...	2/6	—	—	(Ditto, Sol-FA, 0,4) ...	—	—	—
THE LONG BEARDS' SAGA (Male voices) ...	1/6	—	—	MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm) ...	0/6	—	—
THE SONG OF BALDER ...	1/0	—	—	GEDIPUS AT COLONOS (Male voices) ...	3/0	—	—
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C. EGERTON LOWE.				(Ditto, Sol-FA, 0,1½, 0,2, and 0,2 each.) ...	—	—	—
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HAMISH MACCUNN.				WHY RAGE FIERCELY THE HEATHEN ...	0/6	—	—
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LORD ULLIN'S DAUGHTER (Sol-FA, 0,8) ...	1/0	—	—	PRINCE FERDINAND (Operetta) (Sol-FA, 0,9) ...	2/0	—	—
G. A. MACFARREN.				MEYERBEER.			
MAY-DAY (Sol-FA, 0,0) ...	1/0	1/6	3/6	NINETY-FIRST PSALM (Latin) ...	1/0	—	—
OUTWARD BOUND ...	1/0	—	2/6	Ditto (English) ...	1/0	—	—
SONGS IN A CORNFIELD (Female voices) ...	1/6	—	—	A. MOFFAT.			
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(Ditto, Sol-FA, Chorus only, 1,0) ...	—	—	—	ABRAHAM ...	3/0	3/6	5/0
THE LADY OF THE LAKE ...	3/0	—	5/0	J. A. MOONIE.			
(Ditto, Chorus only, Sol-FA, 1,6) ...	—	—	—	A WOODLAND DREAM (Sol-FA, 0,9) ...	2/0	—	—
THE SOLDIER'S LEGACY (Operetta) ...	6/0	—	—	KILLIECRANKIE (Sol-FA, 0,8) ...	1/6	—	—
A. C. MACKENZIE.				MOZART.			
BETHLEHEM ...	5/0	6/0	7/6	COMMUNION SERVICE, IN B FLAT (Latin and English) ...	1/6	—	—
Ditto. Act II., separately ...	2/6	—	—	FIRST MASS (Latin and English) ...	1/0	1/6	2/6
JASON ...	2/6	3/0	4/0	GLORY, HONOUR, PRAISE ... Third Motet ...	0/3	—	—
JUBILER ODE ...	1/6	—	—	HAVE MERCY, O LORD ... Second Motet ...	0/3	—	—
THE BRIDE (Sol-FA, 0,8) ...	1/0	—	—	KING THAMOS ...	1/6	—	—
THE COTTER'S SATURDAY NIGHT (Sol-FA, 1,0) ...	2/0	—	—	LITANIA DE VENERABILI ALTARIS (E?) ...	1/6	2/0	3/0
THE DREAM OF JUBAL ...	2/6	3/0	4/0	LITANIA DE VENERABILI SACRAMENTO (B?) ...	1/6	2/0	3/0
(Ditto, Chorus only, Sol-FA, 1,0) ...	—	—	—	O GOD, WHEN THOU APPEAREST. First Motet ...	0/3	—	—
THE NEW COVENANT ...	1/6	—	—	REQUIEM MASS ...	1/0	1/6	2/6
THE ROSE OF SHARON ...	5/0	6/0	7/6	Ditto (Latin and English) (Sol-FA, 1,0) ...	1/0	1/6	2/6
(Ditto, Sol-FA, 2,0) ...	—	—	—	SEVENTH MASS, IN B FLAT ...	1/0	—	—
THE PROCESSION OF THE ARK (Choral Scene) ...	1/6	—	—	SPLENDEnte TE, DEUS (Sol-FA, 0,2) First Motet ...	0/3	—	—
(Ditto, Sol-FA, 0,9) ...	—	—	—	TWELFTH MASS (Latin) ...	1/0	1/6	2/6
THE STORY OF SAYID ...	3/0	3/6	5/0	Ditto (Latin and English) (Sol-FA, 0,9) ...	1/0	1/6	2/6
VENI, CREATOR SPIRITUS ...	2/0	—	—	E. MUNDELLA.			
C. MACPHERSON.				VICTORY OF SONG (Female voices) ...	1/0	—	—
BY THE WATERS OF BABYLON (137th Psalm) ...	2/0	—	—	DR. JOHN NAYLOR.			
L. MANCINELLI.				JEREMIAH ...	3/0	—	—
ERO E LEANDRO (Opera) ...	5/0	—	—	JOSEF NEŠVERA.			
F. W. MARKULL.				DE PROFUNDIS ...	2/6	—	—
ROLAND'S HORN (Male voices) ...	2/6	—	—	E. A. NUNN.			
				MASS, IN C ...	2/0	—	—

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THE FAIRY SLIPPER (Children's Opera) (Sol-Fa, 0 8)	2 0	—	—	2 0	—	—
REV. SIR FREDK. OUSELEY.						
THE MARTYRDOM OF ST. POLYCARP ...	2 6	—	—	—	—	—
R. P. PAINE.						
THE LORD REIGNETH (93rd Psalm) ...	1 0	—	—	—	—	—
PALESTRINA.						
COMMUNION SERVICE (Missa Papæ Marcelli) ...	2 6	—	—	—	—	—
COMMUNION SERVICE (Assumpta est Maria) ...	2 6	—	—	—	—	—
MISSA ASSUMPTA EST MARIA ...	13 6	—	—	—	—	—
MISSA BREVIS ...	13 6	—	—	—	—	—
MISSA "O ADMIRABILE COMMERCIUM" ...	13 6	—	—	—	—	—
MISSA PAPÆ MARCELLI ...	13 0	—	—	—	—	—
STABAT MATER ...	1 6	—	—	—	—	—
H. W. PARKER.						
A WANDERER'S PSALM ...	2 6	—	—	—	—	—
HORA NOVISSIMA ...	3 6	4 0	—	—	—	—
LEGEND OF ST. CHRISTOPHER ...	5 0	—	—	—	—	—
THE KOBOLDS ...	1 0	—	—	—	—	—
C. H. H. PARRY.						
A SONG OF DARKNESS AND LIGHT ...	2 0	—	—	—	—	—
BLEST PAIR OF SIRENS (Sol-Fa, 0 8) ...	1 0	—	—	—	—	—
DE PROFUNDIS (130th Psalm) ...	2 0	—	—	—	—	—
ETON ...	2 0	—	—	—	—	—
INVOCATION TO MUSIC ...	2 6	—	—	—	—	—
JOB (CHORUSES, Sol-Fa, 1 0) ...	2 6	—	—	—	—	—
JUDITH (CHORUSES, Sol-Fa, 2 0) ...	5 0	6 0	7 6	—	—	—
KING SAUL (CHORUSES, Sol-Fa, 1 6) ...	5 0	6 0	7 6	—	—	—
L'ALLEGRO (Sol-Fa, 1 6) ...	2 6	—	—	—	—	—
MAGNIFICAT ...	1 6	—	—	—	—	—
ODE TO MUSIC ...	1 6	—	—	—	—	—
ODE ON ST. CECILIA'S DAY (Sol-Fa, 1 0) ...	2 0	—	—	—	—	—
PROMETHEUS UNBOUND ...	3 0	—	—	—	—	—
TE DEUM LAUDAMUS ...	2 6	—	—	—	—	—
THE GLORIES OF OUR BLOOD AND STATE ...	1 0	—	—	—	—	—
THE LOTUS-EATERS (The Choric Song) ...	2 0	—	—	—	—	—
DR. JOSEPH PARRY.						
CERIDWEN (Sol-Fa, 1 6) ...	2 6	—	—	—	—	—
NEBUCHADNEZZAR ...	3 0	4 0	5 0	—	—	—
Ditto (Sol-Fa) ...	1 6	2 0	2 6	—	—	—
B. PARSONS.						
THE CRUSADER ...	3 6	—	—	—	—	—
T. M. PATTISON.						
MAY DAY ...	1 0	—	—	—	—	—
LONDON CRIES ...	2 0	—	—	—	—	—
THE ANCIENT MARINER ...	2 6	—	—	—	—	—
THE LAY OF THE LAST MINSTREL ...	2 6	—	—	—	—	—
THE MIRACLES OF CHRIST (Sol-Fa, 0 6) ...	1 0	—	—	—	—	—
A. L. PEACE.						
ST. JOHN THE BAPTIST (Sol-Fa, 1 0) ...	2 6	—	—	—	—	—
PERGOLESI.						
STABAT MATER (Female voices) (Sol-Fa, 0 6) ...	1 0	—	—	—	—	—
CIRO PINSUTI.						
PHANTOMS—FANTASMI NELL' OMBRA ...	1 0	—	—	—	—	—
PERCY PITT.						
HOHENLINDEN (Men's voices) ...	1 6	—	—	—	—	—
V. W. POPHAM.						
EARLY SPRING ...	1 0	—	—	—	—	—
A. H. D. PRENDERGAST.						
THE SECOND ADVENT ...	1 6	—	—	—	—	—
E. PROUT.						
DAMON AND PHINTIAS (Male voices) ...	2 6	—	—	—	—	—
FREEDOM ...	1 0	—	—	—	—	—
HEReward ...	4 0	—	—	—	—	—
QUEEN AIMÉE (Female voices) ...	2 6	—	—	—	—	—
THE HUNDREDTH PSALM (Sol-Fa, 0 4) ...	1 0	—	—	—	—	—
THE RED CROSS KNIGHT (Sol-Fa, 2 0) ...	4 0	4 6	0 0	—	—	—
PURCELL.						
DIDO AND ÆNEAS ...	2 6	—	—	—	—	—
ODE ON ST. CECILIA'S DAY ...	2 0	—	—	—	—	—
TE DEUM AND JUBILATE, IN D ...	1 0	—	—	—	—	—
Ditto (Edited by Dr. Bridge) (Sol-Fa, 0 6) ...	1 0	—	—	—	—	—
Ditto (Latin arrangement by R. K. Terry) ...	1 0	—	—	—	—	—
KING ARTHUR ...	2 0	—	—	—	—	—
THE MASQUE IN "DIOCLESIAN" ...	2 0	—	—	—	—	—
LADY RAMSAY.						
THE BLESSED DAMOZEL ...	2 6	—	—	—	—	—
G. RATHBONE.						
VOGELWEID THE MINNESINGER (Operetta) ...	1 0	—	—	—	—	—
Ditto (Sol-Fa, 0 6) ...	—	—	—	—	—	—
F. J. READ.						
THE SONG OF HANNAH ...	1 0	—	—	—	—	—
J. F. H. READ.						
BARTIMEUS ...	1 6	—	—	—	—	—
CARACTACUS ...	2 6	—	—	—	—	—
HAROLD ...	4 0	—	6 0	—	—	—
IN THE FOREST (Male voices) ...	1 0	—	—	—	—	—
PSYCHE ...	5 0	—	7 0	—	—	—
THE CONSECRATION OF THE BANNER ...	1 6	—	—	—	—	—
THE DEATH OF YOUNG ROMILLY ...	1 6	—	—	—	—	—
THE HESPERUS (Sol-Fa, 0 9) ...	1 6	—	—	—	—	—
DOUGLAS REDMAN.						
COR UNUM VIA UNA ...	1 6	—	—	—	—	—
C. T. REYNOLDS.						
CHILDHOOD OF SAMUEL (Sol-Fa, 1 0) ...	2 0	—	—	—	—	—
ARTHUR RICHARDS.						
PUNCH AND JUDY (Operetta) (Sol-Fa, 0 6) ...	1 6	—	—	—	—	—
THE WAXWORK CARNIVAL (Operetta) ...	2 0	—	—	—	—	—
Ditto (Sol-Fa, 0 8) ...	—	—	—	—	—	—
J. V. ROBERTS.						
IONAH ...	2 0	—	—	—	—	—
THE PASSION ...	1 6	2 0	—	—	—	—
W. S. ROCKSTRO.						
THE GOOD SHEPHERD ...	2 6	—	—	—	—	—
J. L. ROECKEL.						
LITTLE SNOW-WHITE (Operetta) (Sol-Fa, 0 9) ...	2 0	—	—	—	—	—
THE HOURS (Operetta) (Sol-Fa, 0 9) ...	2 0	—	—	—	—	—
THE SILVER PENNY (Operetta) (Sol-Fa, 0 9) ...	2 0	—	—	—	—	—
EDMUND ROGERS.						
THE FOREST FLOWER (Female voices) ...	2 6	—	—	—	—	—
ROLAND ROGERS.						
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ROMBERG.						
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (Sol-fa, 0 8) ...	1 0	1 6	2 6	—	—	—
THE TRANSIENT AND THE ETERNAL ...	1 0	—	—	—	—	—
Ditto (Sol-Fa, 0 4) ...	—	—	—	—	—	—
ROSSINI.						
MOSES IN EGYPT ...	0 0	0 6	7 6	—	—	—
STABAT MATER (Sol-Fa, 1 0) ...	1 0	1 6	2 6	—	—	—
CHARLES B. RUTENBER.						
DIVINE LOVE ...	2 6	—	—	—	—	—
ED. SACHS.						
KING-CUPS ...	1 0	—	—	—	—	—
WATER LILIES ...	1 0	—	—	—	—	—
C. SAINTON-DOLBY.						
FLORIMEL (Female voices) ...	2 6	—	—	—	—	—
CAMILLE SAINT-SAËNS.						
THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm) ...	1 0	—	—	—	—	—
W. H. SANGSTER.						
ELYSIUM ...	1 0	—	—	—	—	—
FRANK J. SAWYER.						
THE SOUL'S FORGIVENESS ...	1 0	—	—	—	—	—
THE STAR IN THE EAST ...	2 6	—	—	—	—	—
C. SCHAFER.						
OUR BEAUTIFUL WORLD (Operetta) ...	2 6	—	—	—	—	—
H. W. SCHARTAU.						
CHRISTMAS HOLIDAYS (Female voices) ...	0 6	—	—	—	—	—
SCHUBERT.						
COMMUNION SERVICE, IN A FLAT ...	2 0	—	3 0	—	—	—
Ditto, IN B FLAT ...	2 0	—	3 0	—	—	—
Ditto, IN C ...	2 0	—	3 0	—	—	—
Ditto, IN E FLAT ...	2 0	2 6	4 0	—	—	—
Ditto, IN F ...	2 0	—	3 0	—	—	—
Ditto, IN G ...	2 0	—	3 0	—	—	—
MASS, IN A FLAT ...	1 0	1 6	2 6	—	—	—
Do., IN B FLAT ...	1 0	1 6	2 6	—	—	—
Do., IN C ...	1 0	1 6	2 6	—	—	—
Do., IN E FLAT ...	2 0	2 6	4 0	—	—	—
Do., IN F (Sol-Fa, 0 9) ...	1 0	1 6	2 6	—	—	—
Do., IN G ...	1 0	1 6	2 6	—	—	—
SONG OF MIRIAM (Sol-Fa, 0 0) ...	1 0	—	—	—	—	—
SCHUMANN.						
ADVENT HYMN, "IN LOWLY GUIDE" ...	1 0	—	—	—	—	—
FAUST ...	3 0	3 0	5 0	—	—	—
MANFRED ...	1 0	—	—	—	—	—
MIGNON'S REQUIEM ...	1 0	—	—	—	—	—
NEW YEAR'S SONG (Sol-Fa, 0 6) ...	1 0	—	—	—	—	—
PARADISE AND THE PERI (Sol-Fa, 1 0) ...	2 0	3 0	4 0	—	—	—
PILGRIMAGE OF THE ROSE ...	1 0	1 6	2 6	—	—	—
REQUIEM ...	2 0	—	—	—	—	—
THE KING'S SON ...	1 0	—	—	—	—	—
THE LUCK OF EDENHALL (Male voices) ...	1 6	—	—	—	—	—
THE MINSTREL'S CURSE ...	1 6	—	—	—	—	—
SONG OF THE NIGHT ...	0 9	—	—	—	—	—
H. SCHÜTZ.						
THE PASSION OF OUR LORD ...	1 0	—	—	—	—	—
BERTRAM LUARD SELBY.						
CHORUSES AND INCIDENTAL MUSIC TO "HELENA IN TROAS" ...	3 6	—	—	—	—	—
SUMMER BY THE SEA (Female voices) ...	1 6	—	—	—	—	—
THE WAITS OF BREMEN (for Children) ...	1 6	—	—	—	—	—
Ditto (Sol-Fa, 0 6) ...	—	—	—	—	—	—
H. R. SHELLEY.						
VEXILLA REGIS (The Royal Banners forward go) ...	2 6	—	—	—	—	—

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COMMUNION SERVICE, IN C	1/6	—	—	THE SUN-WORSHIPPERS	1/0	—	—
JOASH	4/0	—	—	E. H. THORNE.			
MASS, IN C	1/0	—	—	BE MERCIFUL UNTO ME	1/0	—	—
R. SLOMAN.				G. W. TORRANCE.			
CONSTANTIA	2/6	—	—	THE REVELATION	5/0	—	—
SUPPLICATION AND PRAISE	2/6	—	—	BERTHOLD TOURS.			
HENRY SMART.				A FESTIVAL ODE	1/0	—	—
KING RENÉ'S DAUGHTER (Female voices)	2/6	—	—	THE HOME OF TITANIA (Female voices)	1/6	—	—
(Ditto, Sol-FA, 1/0)	—	—	—	(Ditto, Sol-FA, 0/6)	—	—	—
THE BRIDE OF DUNKERRON (Sol-FA, 1/6)	2/0	2/6	4/0	FERRIS TOZER.			
J. M. SMITON.				BALAAM AND BALAK	2/6	—	—
ARIADNE (Sol-FA, 0/0)	2/0	—	—	KING NEPTUNE'S DAUGHTER (Female voices)	2/6	—	—
CONNLA	2/6	—	—	(Ditto, Sol-FA, 0/6)	—	—	—
KING ARTHUR (Sol-FA, 1/0)	2/6	—	—	P. TSCHAIKOWSKY.			
ALICE MARY SMITH.				NATURE AND LOVE (Sol-FA, 0/4)	1/0	—	—
ODE TO THE NORTH-EAST WIND	1/0	—	—	VAN BREE.			
ODE TO THE PASSIONS	2/0	—	—	ST. CECILIA'S DAY (Sol-FA, 0/9)	1/0	1/6	2/6
THE RED KING (Men's voices)	1/0	—	—	CHARLES VINCENT.			
THE SONG OF THE LITTLE BALTUNG (ditto)	1/0	—	—	THE LITTLE MERMAID (Female voices)	2/6	—	—
(Ditto, Sol-FA, 0/8)	—	—	—	THE VILLAGE QUEEN (Female voices) (Sol-FA, 0/6)	2/6	—	—
E. M. SMYTH.				A. L. VINGOE.			
MASS, IN D	2/6	—	—	THE MAGICIAN (Operetta) (Sol-FA, 0/9)	2/0	—	—
A. SOMERVELL.				W. S. VINNING.			
ELEGY	1/6	—	—	SONG OF THE PASSION (according to St. John) ...	1/6	—	—
KING THURSTON (Operetta) (Sol-FA, 0/9)	2/0	—	—	S. P. WADDINGTON.			
MASS, IN C MINOR	2/6	—	—	JOHN GILPIN (Sol-FA, 0/8)	2/0	—	—
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(Ditto, Sol-FA, 0/4)	—	—	—	W. M. WAIT.			
THE ENCHANTED PALACE (Operetta) (Sol-FA, 0/8)	2/0	—	—	GOD WITH US	2/0	—	—
THE FORSAKEN MERMAN	1/6	—	—	ST. ANDREW	2/0	—	—
THE POWER OF SOUND (Sol-FA, 1/0)	2/0	—	—	THE GOOD SAMARITAN	2/0	—	—
THE SEVEN LAST WORDS	1/0	—	—	R. H. WALTHAM.			
R. SOMERVILLE.				THE PIED PIPER OF HAMELIN	2/0	—	—
THE 'PRENTICE PILLAR (Opera)	2/0	—	—	H. W. WAREING.			
W. H. SPEER.				PRINCESS SNOWFLAKE (Operetta) (Sol-FA, 0/6)	1/0	—	—
THE JACKDAW OF RHIMS	2/0	—	—	THE COURT OF QUEEN SUMMERSOLD	—	—	—
SPOHR.				(Operetta) (Sol-FA, 0/6)	1/0	—	—
CALVARY	2/6	3/0	4/0	THE WRECK OF THE HESPERUS	1/6	—	—
FALL OF BABEL	3/0	3/0	5/0	HENRY WATSON.			
GOD, THOU ART GREAT (Sol-FA, 0/6)	1/0	—	—	IN PRAISE OF THE DIVINE (Masonic Ode) ...	2/0	—	—
HOW LOVELY ARE THY DWELLINGS FAIR ...	0/8	—	—	A PSALM OF THANKSGIVING	1/0	—	—
HYMN TO ST. CECILIA	1/0	—	—	WEBER.			
JEHOVAH, LORD OF HOSTS	0/4	—	—	COMMUNION SERVICE, IN E FLAT	1/6	—	—
LAST JUDGMENT (Sol-FA, 1/0)	1/0	1/6	2/6	IN CONSTANT ORDER (Hymn)	1/6	—	—
MASS (for 4 solo voices and double choir)	2/0	—	—	JUBILEE CANTATA	1/0	1/6	—
THE CHRISTIAN'S PRAYER	1/0	1/6	2/0	MASS IN E FLAT (Latin and English)	1/0	1/6	2/6
JOHN STAINER.				Do., IN G (Latin and English)	1/0	1/6	2/6
ST. MARY MAGDALEN (Sol-FA, 1/0)	2/0	2/6	4/0	PRECIOSA	1/0	—	—
THE CRUCIFIXION (Sol-FA, 0/0)	1/6	2/0	—	THREE SEASONS	1/0	—	—
THE DAUGHTER OF JAIKUS (Sol-FA, 0/0)	1/6	3/0	—	T. WENDT.			
C. VILLIERS STANFORD.				ODE	1/6	—	—
CARMEN SÆCULARE	1/6	—	—	S. WESLEY.			
COMMUNION SERVICE, IN G	2/6	—	—	DIXIT DOMINUS	1/0	—	—
EAST TO WEST	1/0	—	—	EXULTATE DEO	0/6	—	—
KIDN	5/0	6/0	7/6	IN EXITU ISRAEL	0/4	—	—
GOD IS OUR HOPE (46th Psalm)	2/0	—	—	S. S. WESLEY.			
MASS, IN G MAJOR	2/6	—	—	O LORD, THOU ART MY GOD	1/0	—	—
ŒDIPUS REX (Male voices)	3/0	—	—	FLORENCE E. WEST.			
THE BATTLE OF THE BALTIC	1/6	—	—	A MIDSUMMER'S DAY (Operetta) (Sol-FA, 0/6)	1/6	—	—
THE REVENGE (Sol-FA, 0/9)	1/6	—	—	J. E. WEST.			
(Ditto, German Words, 2 Marks.)	—	—	—	LORD, I HAVE LOVED THE HABITATION OF	—	—	—
THE VOYAGE OF MAELDUNE	2/6	3/0	4/0	THY HOUSE	1/0	—	—
F. R. STATHAM.				MAY-DAY REVELS (Sol-FA, 0/4)	1/6	—	—
VASCO DA GAMA	2/6	—	—	SEED-TIME AND HARVEST (Sol-FA, 1/0)	2/0	—	—
BRUCE STEANE.				THE STORY OF BETHLEHEM (Sol-FA, 0/9)	1/6	—	—
THE ASCENSION	2/6	3/0	4/0	C. LEE WILLIAMS.			
H. W. STEWARDSON.				A HARVEST SONG	1/6	—	—
GIDEON	4/0	—	—	GETHEMANE	2/0	2/6	—
STEFAN STOCKER.				THE LAST NIGHT AT BETHANY (Sol-FA, 1/0)	2/0	2/6	—
SONG OF THE FATES	1/0	—	—	A. E. WILSHIRE.			
J. STORER.				GOD IS OUR HOPE (Psalm 46)	2/0	—	—
MASS OF OUR LADY OF RANSOM	2/0	—	—	THOMAS WINGHAM.			
THE TOURNAMENT	2/0	—	—	MASS, IN D (Regina Cœli)	3/0	—	—
E. C. SUCH.				TE DEUM (Latin)	1/6	—	—
GOD IS OUR REFUGE (46th Psalm)	1/0	—	—	CHAS. WOOD.			
NARCISSUS AND ECHO	3/0	—	—	ODE TO THE WEST WIND	1/0	—	—
ARTHUR SULLIVAN.				F. C. WOODS.			
FESTIVAL TE DRUM (Sol-FA, 1/0)	1/0	1/8	2/6	A GREYPORT LEGEND (1797) (Male voices)	1/0	—	—
TE DRUM (A Thanksgiving for Victory) (Sol-FA, 0/9)	1/0	—	—	(Ditto, Sol-FA, 0/6)	—	—	—
ODE FOR THE COLONIAL AND INDIAN	—	—	—	KING HAROLD (Sol-FA, 0/9)	1/6	—	—
EXHIBITION	1/0	—	—	OLD MAY-DAY (Female voices) (Sol-FA, 0/6)	1/6	—	—
THE GOLDEN LEGEND (Sol-FA, 2/0)	3/6	4/0	5/0	E. M. WOOLLEY.			
T. W. SURETTE.				THE CAPTIVE SOUL (Soprano, Mezzo, Contralto,	2/6	—	—
THE EVE OF ST. AGNES	2/0	—	—	and Tenor Soli, and Chorus for Female Voices)	—	—	—
W. TAYLOR.				D. YOUNG.			
ST. JOHN THE BAPTIST	—	4/0	—	THE BLESSED DAMOZEL	1/6	—	—

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PRODUCED AT THE NORTH STAFFORDSHIRE MUSICAL FESTIVAL, OCTOBER 26, 1899.
SCENES FROM LONGFELLOW'S "THE SONG OF HIAWATHA."

No. 2.

THE DEATH OF MINNEHAHA

A CANTATA

FOR SOPRANO AND BARITONE SOLI, CHORUS, AND ORCHESTRA

THE MUSIC COMPOSED BY

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DAILY TELEGRAPH.

"Minnehaha" is, in its way, as complete and adequate a musical expression as the "Wedding-Feast," and from the very nature of the case one much more moving and impressive. . . . There is in it the same frequent repetition of a few short themes presented under varying conditions, such as relieve the strain of their persistency; there is the same aptness of expression in the phrases, the same partiality for diatonic melody, the same wealth of resource in the orchestration, and an equal measure of the persuasiveness which brings us to think that thus and thus, and in no other way, are the poet's thoughts best clothed upon with musical beauty. The fact just stated embodies the highest triumph of the composer's means and methods, and is the more remarkable because, apart from harmonies and colours that show the freedom of modern treatment, the melodies in which the real and true spirit of music always lies have the simplicity of an older time. About them there is nothing artificial. They never suggest that they have been sought after, but rather that they have come of themselves. Handel is hardly more natural than Mr. Coleridge-Taylor in this regard, or his subjects, so to speak, more inevitable, though, of course, their treatment by the old master, on the one hand, and the young aspirant, on the other, is in the broadest possible contrast. I do not in the least degree underrate the value of Mr. Taylor's powerful and expressive harmonies or the picturesqueness of his orchestration, but I contend, all the same, that the secret of his music's moving force lies in the happy phrases upon which he insists with such remarkable iteration. When sorrowful, there are tears in each one, and with a few notes he can touch the springs of emotion in a degree refused to many who labour strenuously and with elaboration towards the same end. Then this I can say nothing more conclusive of the fact that the youthful Anglo-African is a man with a mission, with a gift of free and natural eloquence in a domain which is the favoured home of that priceless quality, and with a potentiality such as must draw to himself the hope and expectation of all who wish well to English art.

DAILY CHRONICLE.

"The Death of Minnehaha" made a deep impression on the listeners. It certainly realised the expectations no less kindly by acquaintance with the first section, "Hiawatha's Wedding-Feast," than by the rumours of its pathetic character. As its position in the programme was the reverse of favourable for such a work, the effect it created was specially gratifying. Mr. Coleridge-Taylor avails himself of all the resources of the modern orchestra, the scoring being exceptionally full—and to emphasise certain passages he freely uses the bass drum, cymbals, and harp. Both chorally and instrumentally the opening passages are rather weird, as they presage the approach to Hiawatha's wigwam of the spectres of Famine and Fever, whose arrival is indicated in a genuinely dramatic manner. Additional suggestiveness is imparted by the dread visitors being respectively represented by the two soloists—baritone and soprano—who are thus heard for the first time. The chorus quickly resume, and the line describing how the doomed Minnehaha "Lay there trembling, freezing, burning," is graphically, but thoroughly legitimately dealt with alike in the voice parts and the accompaniment. Hiawatha's prayer (for baritone solo), "Give your children food, O Father," and the final breathing by Minnehaha (soprano soloist) of the name of her husband, are so agonising in their poignancy, that it is impossible to listen unmoved.

MANCHESTER COURIER.

The tragedy of Minnehaha's death and the sadness of Hiawatha's farewell were brought out with an intensity that profoundly affected the audience.

ATHENÆUM.

Mr. Taylor possesses the rare gift of expressing his thoughts and feelings in a simple, direct manner; with a few characteristic notes, a few expressive chords, he achieves more than some composers with their pretentious themes and startling progressions. He has not so much set to music as illustrated the lines of the poem; there is plenty of skill in the music, and it is all wisely hidden behind the notes; or in other, and perhaps better terms, the vivid soul of the music shines through its body. . . . "The Death of Minnehaha" is hitherto Mr. Taylor's highest effort, and if the final section of his trilogy shows no falling off, then, indeed, he will have produced something leaving powerful footprints on the sands of time.

BIRMINGHAM DAILY POST.

The young Anglo-African we may claim as our own. That he is a genius I do not hesitate to declare. He is in gorgeous imagination, a second Tchaikowsky; in economy of thematic material, another Dvorak. . . . Fine as is "Hiawatha's Wedding-Feast," the "Death of Minnehaha" is finer. One stands for comedy, the other represents tragedy. . . . Few things in poetry are more pathetic and heart-breaking than the description of the famine in the story of Hiawatha—his fruitless quest for food in the snow-clad forest; the delirium of poor *Laughing Water*, the victim of fever and starvation; and the devotion of the old *Nokomis*. These are treated by the young composer with a power of pathos that no one can listen to unmoved. I must confess to being so overcome more than once that I could scarcely control my feelings. The themes are few, but they are so varied in treatment that every page is a fresh revelation. Hiawatha's prayer for food, and his farewell to Minnehaha, are nobly expressed, and are infinitely more touching than even the scene between *Wotan* and *Brünnhilde*.

BIRMINGHAM DAILY GAZETTE.

"The Death of Minnehaha" touches a higher level than "Hiawatha's Wedding-Feast," and the reason is not hard to discover. In the "Feast" we have lightness and something like revelry. In "Minnehaha" we have tragedy, not, be it observed, the deep, and, so to speak, scientific and studied tragedy of the Greeks, but a human, tender, touching tragedy, which is all the more effective by reason of its simplicity. From the first bar the music takes hold. . . . Those who only see the pianoforte score cannot realise the tremendous effect of the unaccompanied call: "Minnehaha!" on pages 20 and 21, where the utmost passion of human desolation is expressed by the unaccompanied chorus.

MANCHESTER GUARDIAN.

It is a story of despair, desolation, and death, and the composer has fully realised its tragic interest, every phase of it being vividly pictured. He employs the same devices, he startles again by his rhythmic innovations; some of his themes are almost barbaric in their wildness. In contrast with the joyousness, the fun, and the humour of its predecessor, the new work is very striking. A great effect is produced by the composer's treatment of the poet's awful personification of Famine and Fever, and there is something wonderfully pathetic in Minnehaha's death-song.

STAFFORDSHIRE SENTINEL.

Mr. S. Coleridge-Taylor's new work is magnificent. No less a term will describe it. It has proved to be an all-round improvement on the "Wedding-Feast." The choruses are more varied and beautiful, and the solos are inexpressibly affecting. . . . Many were deeply touched by the dramatic story and its wonderful treatment. . . . This work distinctly classes Mr. Taylor as one of the very finest composers who have seen the light in what some people will persist in describing an unmusical country.

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